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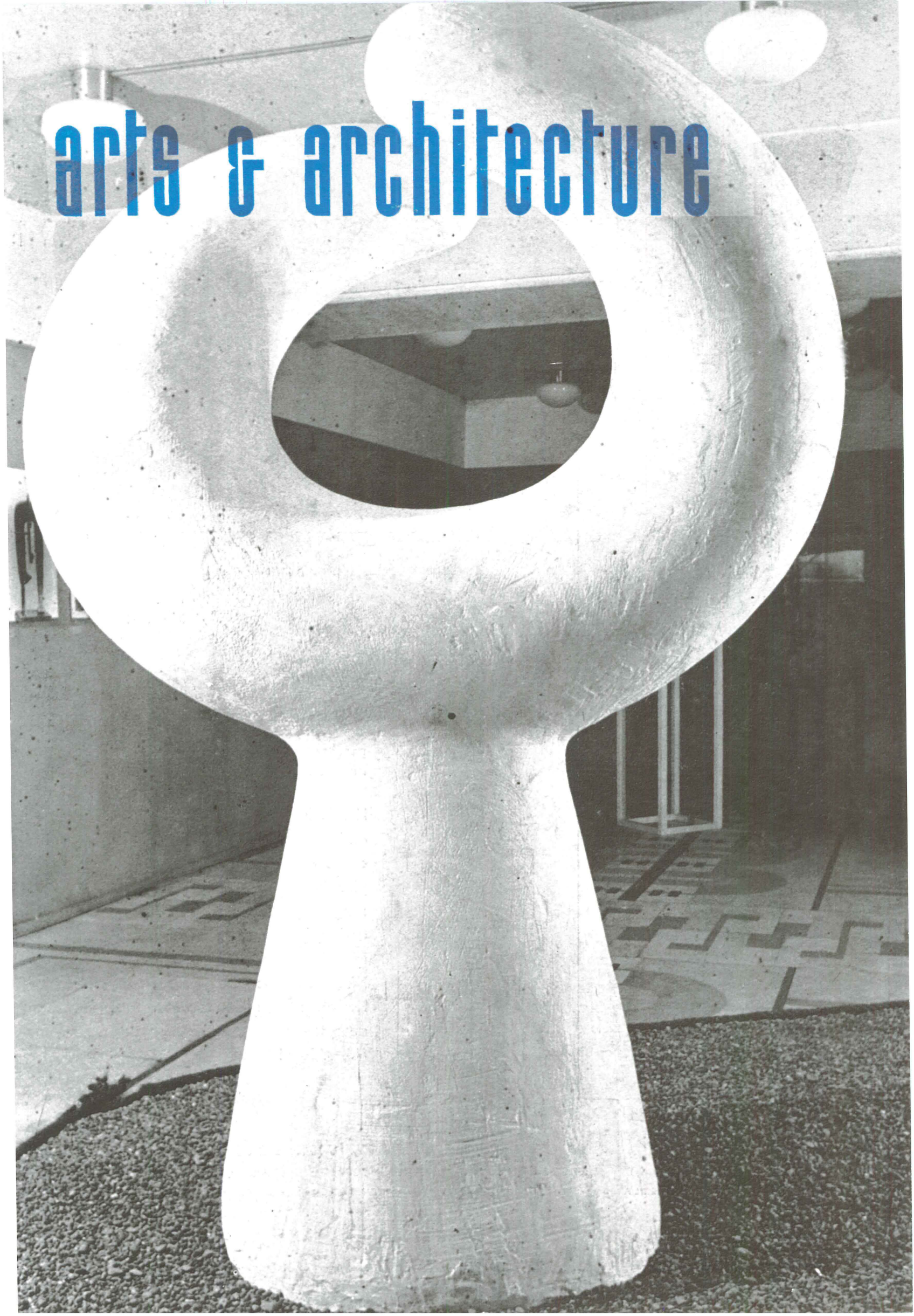
NOVEMBER 1950

arts & architecture



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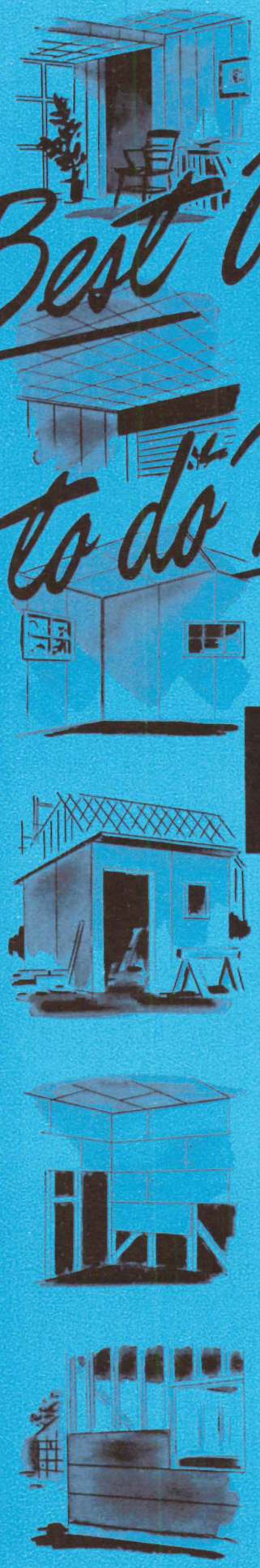

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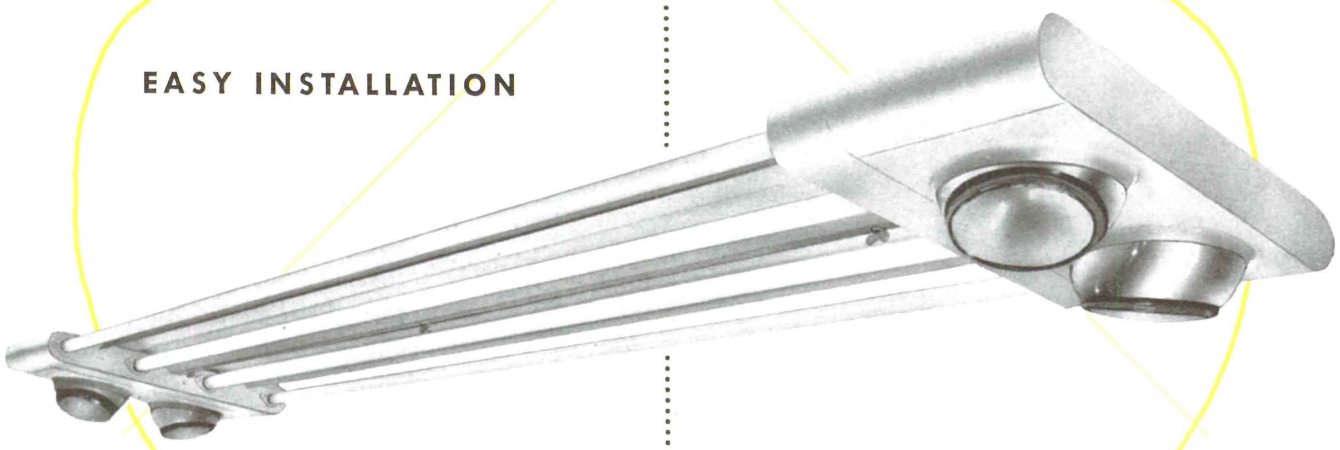

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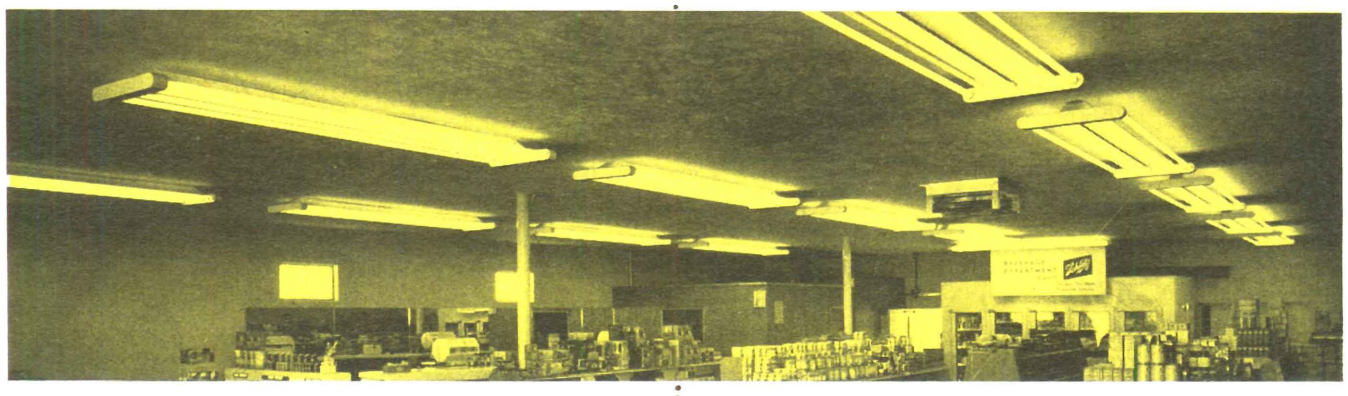

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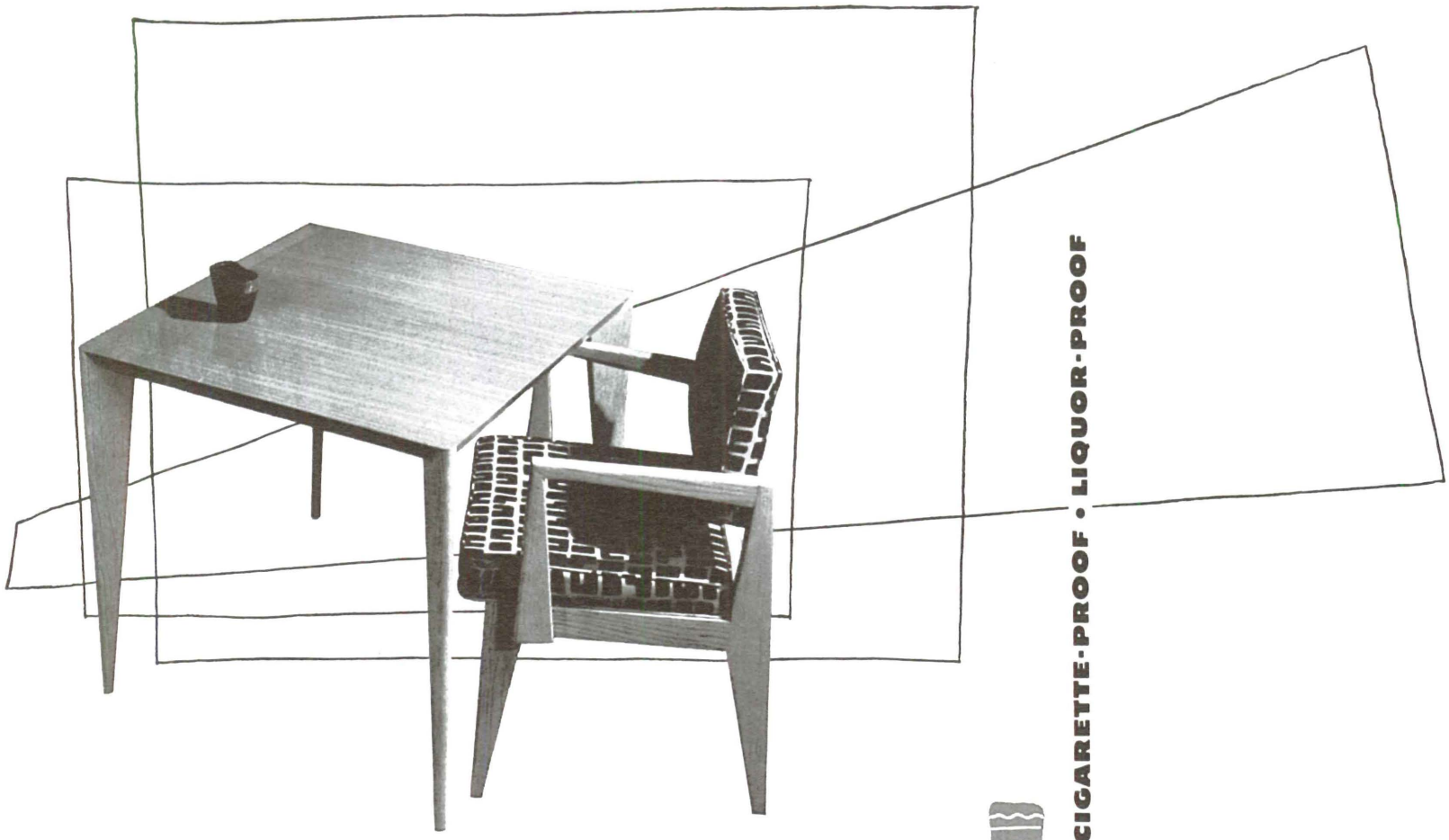

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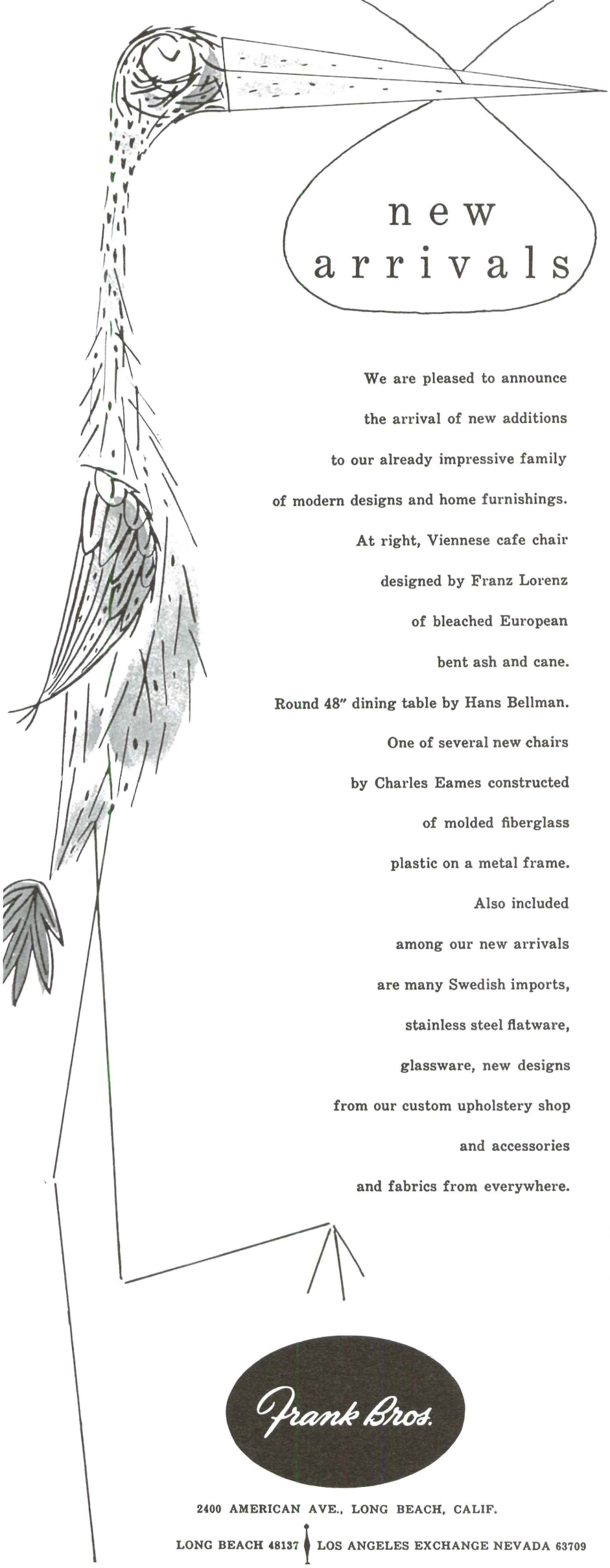

new arrivals

We are pleased to announce
the arrival of new additions
to our already impressive family
of modern designs and home furnishings.
At right, Viennese cafe chair
designed by Franz Lorenz
of bleached European
bent ash and cane.
Round 48″ dining table by Hans Bellman.
One of several new chairs
by Charles Eames constructed
of molded fiberglass
plastic on a metal frame.
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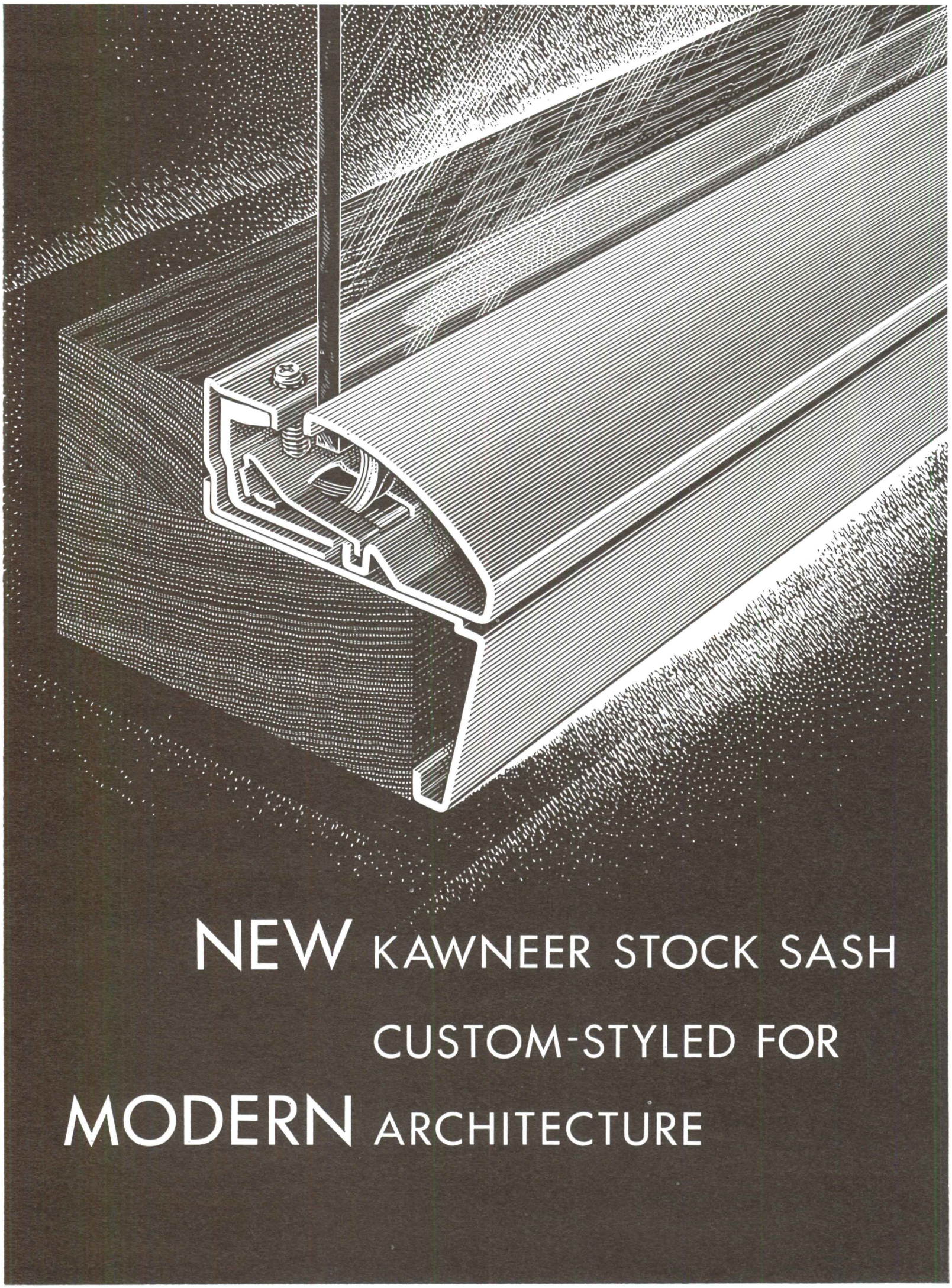
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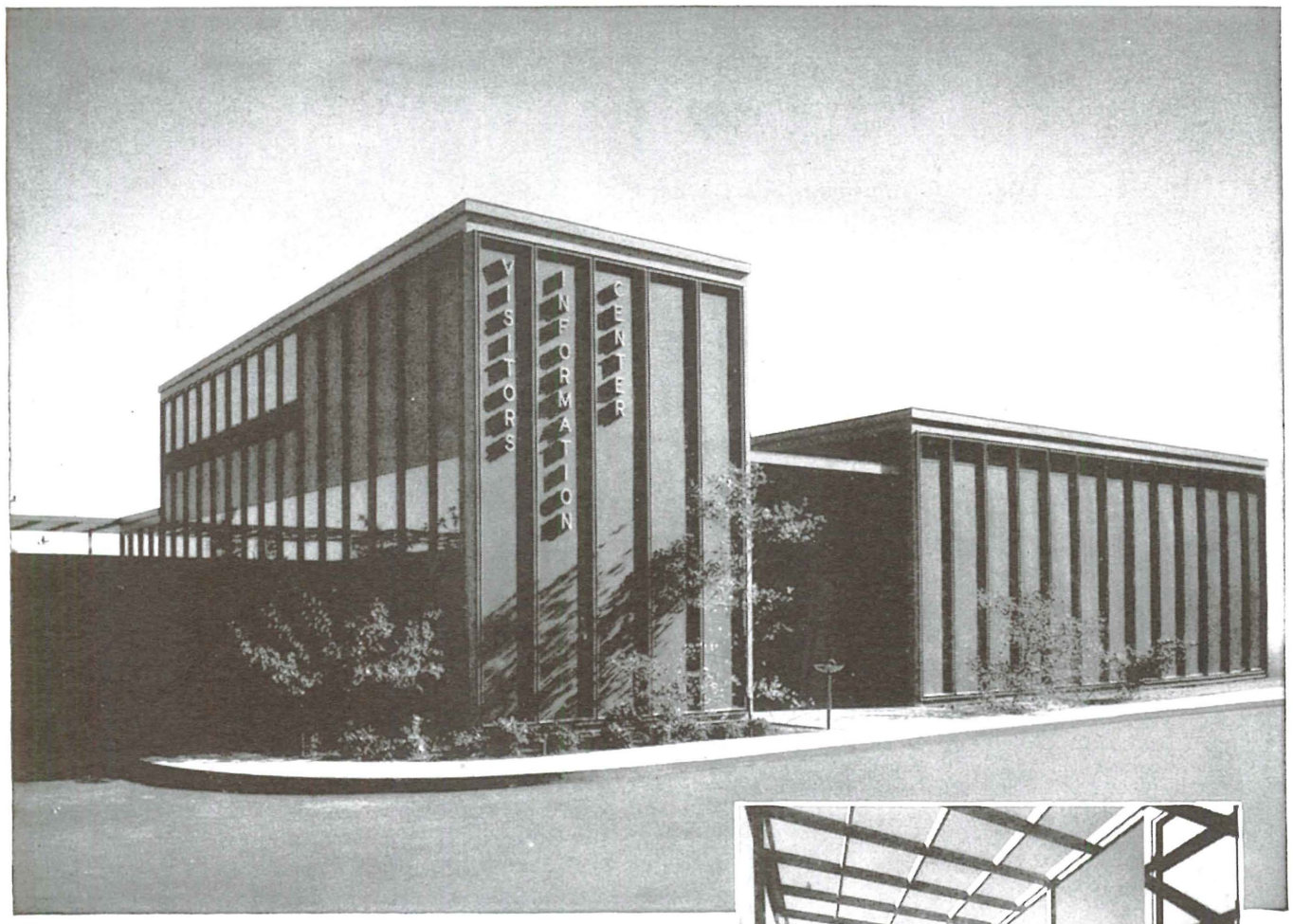
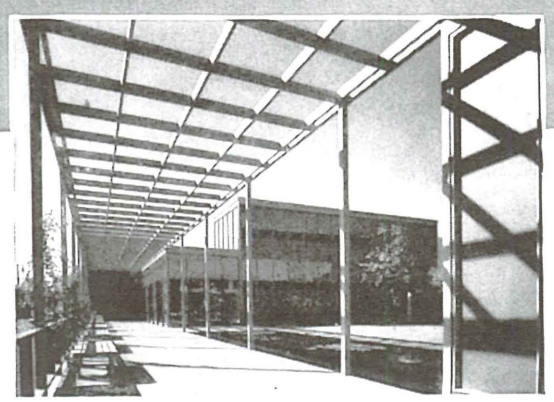




Structure Becomes Design When You Work With Douglas Fir Plywood

Attractive planning of outdoor areas is exemplified by this corridor connecting the public block and the garden equipment room. Decorative paneling is further emphasized by the use of bold color—deep greenish blue for the plywood panels, pale sea-green for the stops, blue-black for the exposed edges of the 2x6's. Doors are a deep wine red.

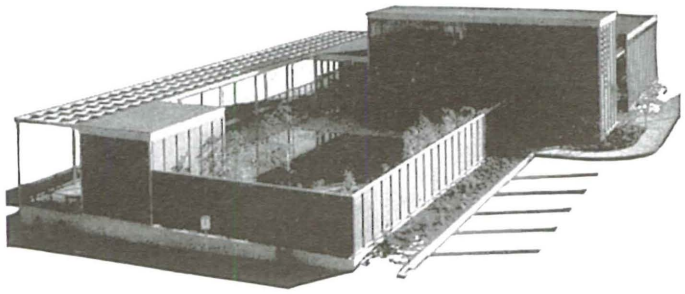
TYPICAL of the simplification of approach possible with plywood is this striking Visitors Information Center of the Portland Chamber of Commerce.

Erected in the spring of 1948, this unusual, award-winning building takes full advantage of plywood's unique characteristics. The structural strength and rigidity of the panel material made possible a design both simple and effective—without unnecessary elements of either structure or design.

It is just one of many examples of Douglas fir plywood's contribution to a fresh, new architectural concept.

Douglas Fir Plywood

AMERICA'S



View looking down shows arbor-covered terrace and walled garden separating larger public block from the garden equipment building at lower left. Public areas consist of a lobby surrounding an information counter, two exhibit rooms, rest rooms. Staff areas provide a manager's office, conference room, and an attendant's office behind the information counter. The second story contains storage and work space.

The pleasing simplicity of design is carried inside, where smooth plywood walls offer dramatic contrast to the alternating-grain floor and ceiling treatment.

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Douglas Fir Plywood
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For complete data on Douglas Fir Plywood, including information on other grades, see Sweet's File, Architectural, or write for basic catalog—sent free to any part of the United States. Just write any of the offices listed at the left.

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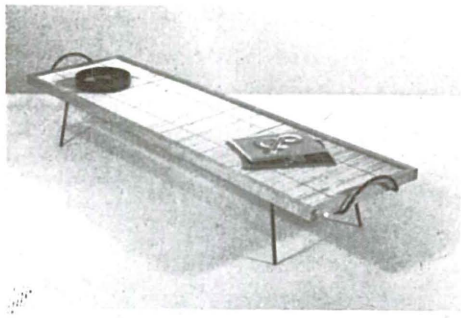

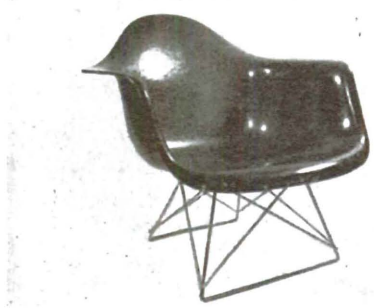

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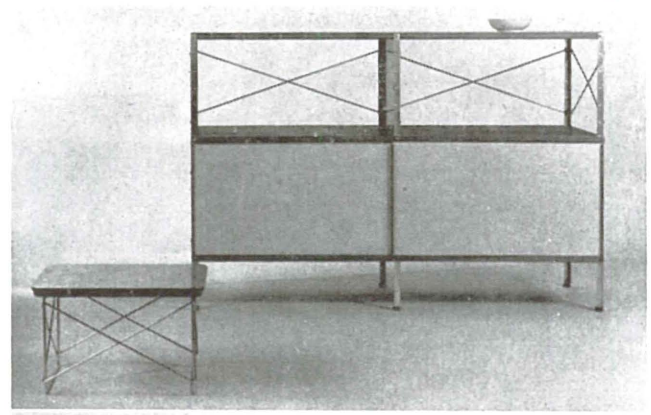

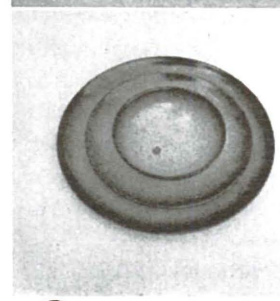

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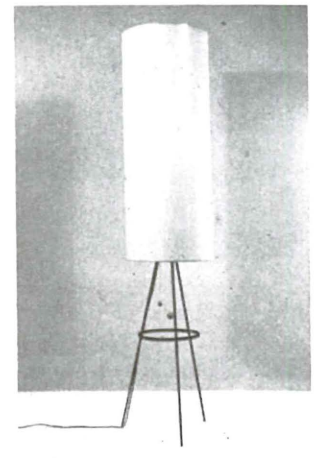

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program.

APPLIANCES

• (979) Cabinet Sinks: Folder, data sheets Morton cabinet sinks; one-piece top die-formed metal finished with acid-resisting porcelain enamel; 42" to 66" widths, double or single sinks, drainboards, chrome fittings; cabinets heavy gauge furniture steel bonderized and enameled; exceptionally well designed, engineered, fabricated; merit specified CS-House 1950.—Nash-Kelvinator Corporation, 1620 East Seventh Street, Los Angeles 21, Calif.

• (426) Clocks: Information contemporary clocks by leading designers, including George Nelson; probably best solution to contemporary clock design. —Howard Miller Clock Company, Zeeland, Mich.

• (980) Electric Range: Folder, data sheets Kelvinator Automatic Cook Electric Ranges; 3-way automatic control for oven, Scotch Kettle, appliance outlet; finger-tip control all cooking operations, 7-heat surface units which tilt up for easy cleaning; "up-down" unit for Scotch Kettle or surface use; two-unit oven; grouped controls easy to read; recessed light for panel, work surface; will cook entire meal automatically; merit specified for CSHouses 1949 and 1950.—Nash-Kelvinator Corporation, 1620 East Seventh Street, Los Angeles 21, Calif.

• (981) Electric Water Heater: Folder new Kelvinator Electric Water Heaters, round and table-top models; heavy gauge enameling steel tanks lined with two coats of porcelain; hydrostatically prestretched at high pressure before porcelaining; adjustable automatic thermostats; complete engineering, specification data; good contemporary design; merit specified CSHouse 1950. —Nash-Kelvinator Corporation, 1620 East Seventh Street, Los Angeles 21, Calif.

• (982) Garbage Disposer: Folder Morton Electro-Drain automatic sanitary garbage disposer; 3-way control serves as operating switch, stopper for drain outlet, safety top for shredding compartment; shredder has full meal capacity and works forward or reverse; no vibration; easily installed, easily operated, safe clean, odorless; well engineered; merit specified for CSHouse 1950.—Nash-Kelvinator Corporation, 1620 East Seventh Street, Los Angeles 21, Calif.

• (57a) Home Food Freezer: Folder containing full data, photographs, specifications Revco Chill Chest home, farm food freezer; features chip-proof, rust-proof, easy-to-clean aluminum freezing wall; provides for quick freezing large quantity of food; frost free seal zone trims top edge of interior food storage compartment preventing frost build-up; feather-touch lid, simplified food storage arrangement; highly efficient, well engineered, good design; 8, 15, 23 cubic foot capacities; merit specified CSHouse 1950.—Revco, Inc., Deerfield, Mich.

• (956) Indoor Incinerator: Information Incinor unit for convenient disposal combustible refuse, wrappings, papers, garbage, trash; gas fired, unit is 35" high, 22" in diameter, weighs 130 pounds, has capacity of two bushels; heavy steel plate combustion chamber; AGC approved; excellent product, merit specified CSHouse 1950. —Incinor Division, Bowser, Inc., Cairo, Ill.

• (365) Kitchen Appliances: Brochures, folders complete line Sunbeam Mixmasters, Wafflemasters, Ironmasters, Toasters, Shavemasters; recent changes in design well illustrated.—Sunbeam Corporation, Roosevelt Road and Central Avenue. Chicago 50, Ill.

• (984) Refrigerator: Folders, data sheets Kelvinator Moist-Master Refrigerators incorporating near-zero freezing area, moist cold area for usual daily foods, supermoist cold cold-mist zone for foods having high moisture content; two sets refrigerating coils, one surrounding freezing compartment, the other attached to back wall of freezing compartment; well designed, engineered; merit specified CSHouses 1949 and 1950.—Nash-Kelvinator Corporation, 1620 East Seventh Street, Los Angeles 21, Calif.

(80a) Select-a-Range: Brochure remarkable Universal Select-a-Range; consists of three basic units permitting 25 variations; makes possible convenience-level cooking, larger work areas, more storage space, greater eye appeal, new versatility, complete flexibility; this data belongs in all files.—Landers, Frary & Clark, New Britain, Conn. A, D, B.

• (28a) Stainless Steel Kitchen Tools: Information, literature Ace stainless steel kitchen tools; good modern design, high quality workmanship, excellently weighted; made of polished stainless steel with heat-, stain-resistant ivory Catalin plastic handles drilled for convenient wall mounting; merit specified for CSHouse 1950.—Ace Products Company, 12 South Twelfth Street, Philadelphia 7, Pa.

(99a) Water Coolers: File of information Sunroc water coolers; 17 basic models, 150 variations; custom models tailored to specific requirements; flush-wall mountings, stainless steel alcoves, remote units for multiple outlets, package set-ups for wall fountains; engineering service, efficiency surveys available; nation-wide service; data belongs in all files.—Sunroc Company, Glen Riddle, Pa.

ARCHITECTURAL PORCELAIN ENAMEL

(929) Architectural Porcelain Veneer: Brochure, well illustrated, detailed, on architectural porcelain veneer; glass-hard surface impervious to weather; permanent, color fast, easy to handle, install; lends well to all design shapes; inexpensive; probably best source of information on new, sound product.—Architectural Division, Porcelain Enamel Publicity Bureau, P. O. Box 186 East Pasadena Station, Pasadena 8, Calif.

BARBECUE EQUIPMENT

• (977) Electric Barbecue Spit: Folder Rotir electric barbecue spit with seven 28" stainless steel Kabob skewers which revolve simultaneously over charcoal fire; has drawer action so unit slides in and out for easy handling; heavy angle-iron, gear head motor, gears run in oil; other models available; full information barbecue equipment, including prints on how to build in kitchen or den; one of best sources information; merit specified CSHouse 1950.—The Rotir Company, 8668 Otis Street, South Gate, Calif.

CABINETS, COUNTER TOPS

(731) Cabinet Tops: Booklet requirements for building sink cabinet tops, table tops, other horizontal surfaces using Formica; covers tools, equipment, gluing, pressing, edging, finishing.—The Formica Company, Cincinnati 32, Ohio.

(30a) Formica Development: Information new Softglo solid color Formica laminated plastic panel; available in 14 colors covering all decorator tints based on consumer preference studies; samples available.—The Formica Company, 4633 Spring Grove Avenue, Cincinnati 32, Ohio.

• (921) Magnetic Latch: Folder ingenious magnetic cabinet latch using attraction of permanent horseshoe magnet to special steel plate; noiseless, simple, practical; particulary good in holding warped, sagging doors; this item is new and well worth investigation.—Laboratory Equipment Corporation, St. Joseph, Mich.

• (958) Plastic Drainboards, Counters: Information Formacove drainboards, counters; top and backsplash formed into continuous cover one-piece unit; uniform ¾" concave radius through patented heat, pressure; Formica, Farlite, etc., bonded to ¾" plywood with solid wood filler strip in cove; outside radius, other decorative postformings on special request; good answer to difficult problem; merit specified CSHouse 1950.—Blue Ox Industries, Post Office Box 1064, Redwood City, Calif.

• (985) Steel Kitchen Cabinets: Folder, data sheets Morton Pantryettes, Base Cabinets; available in separate units, Pantryettes hang like pictures, cabinets move like furniture; Pantryettes have sliding glass doors; base cabinets have recessed knee, toe room; all units heavy-gauge furniture steel bonderized and enameled like refrigerators; best contemporary design, clean, sensible; merit specified for CSHouse 1950.—Nash-Kelvinator Corporation, 1620 East Seventh Street, Los Angeles 21, Calif.

ELECTRICAL EQUIPMENT

• (373) Ceiling Ventilating Fan: Brochure Blo-Fan electric ceiling-type residential ventilating fan; removes cooking odors, steam; nine-position switch; some models combined with recessed lights.—Pryne & Company, Inc., 140 North Towne Avenue, Pomona, Calif.

• (152) Door Chimes: Color folder Nu-Tone door chimes; wide range styles, including clock chimes.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio. A, D, DR, B, AS, ID, PB, C.

(96a) Cellular Steel Sub-Floors: Brochure, full specification data Robertson Q-Floor cellular steel sub-floors; welded to steel frame immediately on erection, providing working platform, storage space; electrical outlets, partitions can be located after tenants move in; light weight, strong; arrive precut ready to install; greatly reduce construction cost in multi-floor major construction; literature well worth study, file space. H. H. Robertson Company, 2450 Farmers Bank Building, Pittsburgh 22, Penna.

(402) Electric Planning: Brochure electricity in house plans; check lists, suggestions for all types of rooms, typical floor plans, wiring data available only in Northern California.—Northern California Electrical Bureau, 1355 Market Street, San Francisco, Calif.

• (922) Safety Electric Receptacles: Literature No-Shok Safety Duplex Electric Receptacles; built-in rotary cap automatically closes outlet when not in use; protects children, reduces fire hazard; merit specified for use in all Case Study Houses.—Bell Electric Company, 1844 West Twenty-first Street, Chicago 8, Ill.

FABRICS

(986) Artists' Concepts: Exceptionally well prepared and illustrated 24-page brochure showing work of Estelle and Erwine Laverne, Alvine Lustig, Ray Komai, Zahara Schatz, Juliet and Gyorgy Keppes, and Alexander Calder in fabrics and wall papers, and of William Katavolos, Douglas Kelley and Ross Littell in furniture design and ceramics; artists' concepts uninhibited by "what the public will buy" approach; this brochure belongs in all files.—Laverne Originals, 225 Fifth Avenue, New York 10, N. Y.

(79a) Bamboo Drapery Materials: Information, samples Higo inside core

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bamboo drapery material; imported from Japan; natural or matched to color samples; also fine narrow outside peel in deep natural; comes taped with riveted-in hooks ready to hang; good product, merits consideration.—Rattan Stylists, 1145½ North Las Palmas Street, Los Angeles, Calif.

(97a) California Fabrics: Information line of California fabrics selected for 1950 "Good Design" exhibition Chicago Merchandise Mart, Detroit Institute of Art's show "For Modern Living", A. I. D. exhibits sponsored by Los Angeles County Museum and Taft Museum, etc., "Design for Use, U.S.A." now being assembled by Museum of Modern Art for exhibit principal cities in Europe and Great Britain, merit specified for CSHouse 1950; information available to architects, designers, interior decorators.—McKay, Davis & McLane, 210 East Olympic Boulevard, Los Angeles, Calif.

(955) Contemporary Fabrics: Information one of best lines contemporary fabrics, including hand prints and correlated solids for immediate delivery; Textura by Testa, consisting of small scale patterns creating textures rather than designs; reasonably priced; definitely deserves close appraisal.—Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Ill.

• (987) Reed Fabric Drapes: Information Sun Reed fabric drapes, shades; imported from Southwest Germany, made from selected hearts of Black Forest fir; loomed from slender reeds 36" to 136" long into rolls of same width and up to 120" feet long with 11 reeds to the inch; reeds straight, uniform, without nodes or breaks; stitched solid in 1" or 2" widths at top with recurring stitches ¾" across width of material; can be cut at any point without additional bindings; hangs in graceful fold; merit specified for CSHouse 1950.—Decorium, Inc., 420 Market Street, San Francisco, Calif.

(988) Silks: Information Scalamandre silk fabrics; wide range patterns, designs, colors; one of best sources of information.—Scalamandre Silks, Inc., 598 Madison Avenue, New York, N. Y.

FLOOR COVERINGS

(89a) Carpet Strip, Tackless: Full color brochure detailing Smoothedge tackless carpet strip: Works on curtain stretcher principle; eliminates tack indentations, unever installations.—The Roberts Company, 1536 North Indiana Street, Los Angeles 63, Calif.

(989) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rugs and carpets; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good service, well worth investigation. —Rugcrofters, Inc., 143 Madison Avenue, New York 16, N. Y.

• (7a) Rubberized Waffled Rug Cushion: Brochure, folders Allen Rubber-Loc Rubberized Waffled Rug Cushion for all types of contract installations; pure rubber, durable fibers; non-slip, provides comfortable walking, preserves rugs, carpets.—Allen Industries, Inc., Leland and G. T. R. R., Detroit 7, Mich.

• (961) Rug Cushion: Leaflet on Spongex sponge rubber rug cushion; greatly increases carpet life, provides luxurious comfort underfoot, creates no dust or lint, easily vacuumed or damp-wiped, has no dirt catching crevices, moth and vermin-proof, never mats down, made of natural rubber, long lasting.—The Sponge Rubber Products Company, 335 Derby Place, Shelton, Conn.

• (309) Rugs: Catalog, brochures probably best known line contemporary rugs, carpets; wide range colors, fabrics, patterns; features plain colors. —Klearflax Linen Looms, Inc., Sixty-third Street at Grand Avenue, Duluth, Minn.

• (990) Vinyl-Cork Tile: Brochure with color chart on Dodge Vinyl-Cork Tile; combines advantages of cork with toughness of vinyl surface; bright, permanent colors, including several remarkably good plain colors; resilient, quiet, safe to walk on, long wearing; good insulating, sound deadening qualities; resistant to fire; requires no waxing; cleans with soap and water; inks, grease, acid, mild alkalis do not mar; merit specified for CSHouse 1950. —Dodge Cork Company, Inc., Lancaster, Pa.

• (62a) Woven Cut-Pile Rugs: Full color literature Wunda Weve loom woven cut-pile cotton carpets, rugs; tough, durable cotton yarns pre-dyed for color penetration, evenness of tone; pile loom woven through back and double locked for durability; wash without fading, matting; clean with any vacuum; wide range good plain colors; available by square foot or in fringed or unfringed standard sizes; merit specified for use CSHouse 1950.—Belrug Mills, Inc., Greenville, S. C.

FURNITURE

• (923) Contemporary Furnture: Brochure, folders remarkably well designed line commercial contemporary furniture; features strong construction; clean, simple lines; selected pieces merit specified for CSHouse 1950.—Sterling Furniture. Inc., 1611 West Cortland Street, Chicago 22, Illinois.

(85a) Contemporary Furniture, Daybed: Information new retail outlet good lines contemporary furniture, accessories; includes exceptionally well designed Felmore day bed; seat pulls forward providing generous size single bed; 4½" thick foam rubber seat, fully upholstered reversible seat cushion, permanent deep coil spring back; frame available in walnut, oak, ash, black; legs aluminum or black steel; reasonably priced, shipped anywhere in country; this is remarkably good piece, deserves close attention.—Felmore Associates, 15221 Sunset Boulevard, Pacific Palisades, Los Angeles, Calif.

(949) Contemporary Tables: Information contemporary tables designed by Joseph Carreiro; won honorable mention 1949 Furniture Design Competition of AID; clean, well fabricated, worth close investigation.—Pine & Baker, 28 Otis Street, Cambridge 41, Mass.

(975) Furniture in Kit Form: Information well designed contemporary string, tape chairs in unfinished knocked-down kits ready for assembly; also tables; available by mail order at very reasonable prices; well worth investigation.—Calfab Furniture Company, Post Office Box 215, San Gabriel, Calif.

• (316) Furniture: Information top lines contemporary furniture designed by Eames, Naguchi, Nelson.—Herman Miller Furniture Company, Zeeland, Mich.

562) Furniture, Retail: Information good source best lines contemporary furniture; designs by Eames, Saarinen, Martine, others; full interior design service; also fabrics, accessories.—Armin Richter, 7661 Girard Avenue, La Jolla, Calif.

(584) Furniture, Retail: Information good source contemporary furniture, retail and trade; designs by Rison,

Arm chair designed by ALVIN LUSTIG. *Chosen for the* MUSEUM OF MODERN ART *"Good Design" exhibition. Available at contemporary shops.*

PARAMOUNT FURNITURE MANUFACTURING CO. *8162 Melrose Avenue, Los Angeles 46, California*

Functional, Eames, Knoll, Nelson, Sebring, Glenn, Dunbar; also Versen, Nessen lamps: specializes on service to architects, decorators.—Carroll Sagar & Associates, 7418 Beverly Boulevard, Los Angeles 36, Calif.

• (314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Naguchi, Nelson; complete decorative service.—Frank Brothers, 2400 American Avenue, Long Beach, Calif.

• (86a) Household Utility Chairs, Tables: Color folders describing Cosco household utility chairs, tables; line includes posture back kitchen work chair, high chair, step stools, tables; sturdy, clean design, good colors; tubular steel construction with all edges rounded or turned under; chrome or enameled legs; seats washable, stain-resistant plastic; highly practical items; merit specified for CSHouse 1950.—Hamilton Manufacturing Company, Columbus, Ind.

(6a) Modern Office Furniture: Information one of West's most complete lines office, reception room furniture; modern desks, chairs, tables, divans, matching accessories in woods, metals; wide range competitive prices on commercial, custom pieces; professional, trade discounts.—United Desk Company, Twelfth and Olive Streets, Los Angeles, Calif.

• (962) Prize-Winning Contemporary: Full information case goods designed by Robin Day and Clive Latimer which won first prize in the Museum of Modern Art International Competition for Low-Cost Furniture Design; standard adaptation by Edmond J. Spence, Inc.; fresh, clean, well engineered; merit specified for CSHouse 1950.—Johnson-Carper Furniture Company, Inc., Roanoke 6, Va.

(15a) Swedish Modern: Information clean, well designed line of Swedish modern furniture; one of best sources.—Swedish Modern, Inc., 675 Fifth Avenue, New York 22, N. Y.

(992) Wrought Iron Furniture: Complete color catalog showing settings Woodard Upholstered wrought iron furniture; clean designs, well made; chairs, tables, lounges; Parkerized to prevent rust; one of best lines, well worth consideration; wholesale showroom open to trade, corner Beverly and Robertson Boulevards, Los Angeles.—Lee L. Woodard Sons, Owosso, Mich.

HARDWARE

• (16a) Contemporary Locksets: Full color contemporary Kwikset pin-tumbler, cylindrical locksets; clean design, simple operation, precision engineered, rugged construction; unique cam action locking device provides positive knob locking; half-round spindle reduces number working parts; hand-finished in satin, polished chrome, brass, satin bronze; merit specified for CSHouse 1950.—Kwikset Locks, Inc., Anaheim, Calif.

HEATING & AIR CONDITIONING

• (798) Boilers, Burners: Brochure, information six sizes vertical tube-type boilers, compact interchangeable oil, gas burners; full specifications; detailed, well illustrated descriptions.—The Aldrich Company, 125 Williams Street, Wyoming, Ill.

(542) Furnaces: Brochures, folders, data Payne forced air heating units, including Panelair Forced Air Wall heater, occupying floor area of only 29—⅜"x9⅜"; latter draws air from ceiling, discharges near floor to one or more rooms; two speed fan.—Affiliated Gas Equipment, Inc., 801 Royal Oaks Avenue, Monrovia, Calif.

(994) Heating Facts: Remarkably well prepared 20-page question-and-answer brochure "How to Select Your Heating System" featuring Lennox heating equipment, now available; practical, readable information by world's largest manufacturers; should be in all files.—Dept. AA-5, The Lennox Furnace Company, 974 South Fair Oaks Avenue, Pasadena, Calif.

• (827) Kitchen Ventilating Fans: Well illustrated 4-page folder featuring new NuTone kitchen ventilating fans; wall, ceiling types; more CFM than competitive models in same price range; only screw driver needed to install; quickly removable grille, lever switch, motor assembly rubber mounted; well designed, engineered; merit specified for CSHouse 1950.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

• (72a) Portable Thermostat: Information new E-C portable thermostat for use with any portable electric heater rated up to 15 amperes, 110/125 VAC; plugs in any outlet, heater plugs into adapter; maintains any desired temperature within one-half degree Fahrenheit; no special wiring; ideal for special heat purposes in living quarters, nursery, office, sickroom, bathroom, greenhouse; UL approved, inexpensive, practical; merit specified for CSHouse 1950.—Electric Controls, Inc., Swan Island, Portland 18, Ore.

• (907) Quick Heating: Comprehensive 12-page catalog featuring Markel Heetaire electrical space heeters; wall-attachable, wall-recessed, portable; photographs, technical data, non-technical installation data; good buyer's guide.—Markel Electrical Products, Inc., Buffalo 3, N. Y.

• (381) Radiant Heating: Firm will engineer and install systems in Los Angeles area; one of the best sources of practical information on radiant heating.—Horace F. Allison, 8346 W. Third St., Los Angeles 36, Calif.

INDOOR PLANTING

(900) Indoor Plants: Brochure "Foliage Plants for All Occasions"; well illustrated; professional discounts to architects, designers, decorators; nation's largest wholesale growers of decorative plants.—Roy F. Wilcox & Company, Box 240, Montebello, Calif.

INSULATION AND ROOFING

• (995) Aluma-Life Roofing: Folders, specification data light-weight Aluma-Life roofing; uses aluminum foil, 99.4 per cent pure, between cotton gum base layers with a coating of marble or granite chips of selected colors; rated "A" by National Board of Fire Underwriters, approved by FHA; hurricane specifications; insulation value equals 2" of mineral wool; particularly good for modern design; merit specified for use on CSHouse 1950.—Aluminum Building Products, Inc., Route 1, Atlantic Boulevard, Jacksonville 7, Fla.

(33a) Flashing Service: Brochures Revere-Keystone Interlocking Thru-Wall Flashing, Revere-Simplex Reglet System for Flashing Spandrel Beams, and Master Specifications for Copper Roofing and Sheet Metal Work; these brochures, comprising one of best sources, belong in all files.—Revere Copper and Brass Incorporated, 230 Park Avenue, New York 17, N. Y.

(88a) Low-Cost Insulation: Information new Dryfol low-cost insulation, vapor barrier; combines tough durable kraft paper with Alfol aluminum foil

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• (95) Roof Specifications: Information packed 120-page manual built-up roof specifications featuring P-F built-up roofs; answers any reasonable roofing problem with graphs, sketches, technical data.—Pioneer-Flintkote Company, 5500 South Alameda Street, Los Angeles, Calif.

LANDSCAPING

• (63a) Plants, Landscaping, Nursery Products: Full color brochure most complete line of plants, including rare, trees, nursery products in Southern California; fully qualified landscaping service, consultation both in field and in nursery; firm chosen to landscape six CSHouses, including current Eames-Saarinen CSHouse; best source of information.—Evans & Reeves Nurseries, 255 South Barrington Avenue, Los Angeles, Calif.

LIGHTING EQUIPMENT

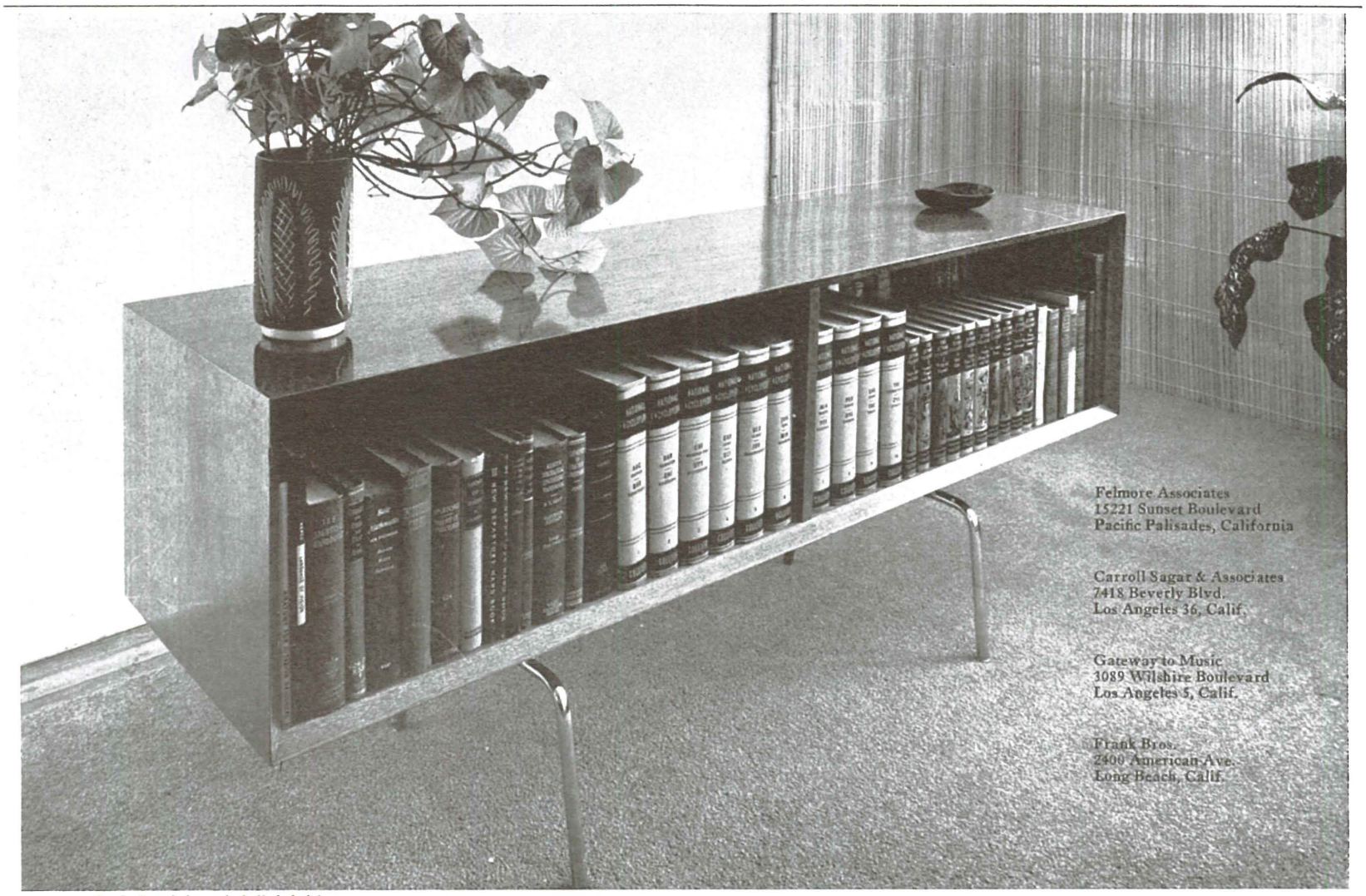
• (34a) Accent and Display Lighting: Brochure excellently designed contemporary Amplex "Adapt-a-Unit" Swivelite fixtures; clean shapes, smart appearance, remarkable flexibility, ease of handling; complete interchangeability of all units, models for every type of dramatic lighting effects; includes recessed units, color equipment; information on this equipment belongs in all files.—Amplex Corporation, 111 Water Street, Brooklyn 1, New York.

• (734) Architectural Lighting: Booklet Gotham Contemporary Architectural Lighting featuring pendant, recessed light-troughs; illustrates flat, curved, diffusing, louvered lenses; residential, commercial styles; specifications.—Gotham Lighting Corporation, 548 West Twenty-second Street, New York 11, N. Y.

• (909) Architectural Lighting: Exceptionally well prepared 36-page catalogue architectural lighting by Century for stores, display rooms, show windows, restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, night clubs, terminals; features optical units, downlites, decorative units, reflector units, fluorescent units, spots, floods, strips, special signs, color media, dimmers, lamps, controls; full data, including prices; worth study, file space.—Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York.

(964) Bank, Office Lighting: Brochure planned lighting for banks, office; covers recent advances use standard lighting equipment for architectural, illuminating results and influences properly maintained foot-candle levels to improve efficiency, increase working accuracy, add visual comfort; data costs, installation, maintenance; well illustrated; one of best sources information on subject.—Pittsburgh Reflector Company, 452 Oliver Building, Pittsburgh 22, Pa.

• (965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, downlights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed, surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected



storage unit designed by mitchell bobrick

units merit specified for CSHouse 1950. —Ledlin Lighting, Inc., 49 Elizabeth Street, New York 13, N. Y.

(71a) Contemporary Lamps: Information good line of contemporary lamps designed by Greta Magnusson Grossman; bullets, clamshells, combinations; table and floor models; available in 10 colors; merit specified for use in CSHouse 1950.—Ralph O. Smith Manufacturing Company, 1750 North Evergreen Street, Burbank, Calif.

(825) Contemporary Lighting Fixtures: Brochure illustrating complete selection architectural lighting fixtures for every purpose—General Lighting Company, 8336 West Third Street, Los Angeles 48, California.

(782) Fluorescent Luminaries: New two-color catalog on Sunbeam Fluorescent Luminaries; clear, concise, inclusive; tables of specifications; a very handy reference.—Sunbeam Lighting Company, 777 East Fourteenth Place, Los Angeles 21, Calif.

• (911) Glareless Lamps: Brochure glareless Lam Lamp, contemporary design, which provides well diffused light which can be directed where needed; lacquered parchment diffuser snaps inside rim of shade; birch base, rod and goose-neck of lacquered brush brass; laminated natural fabric and parchment shade; inexpensive.—The Lam Workshop, 63-A Summer Street, Somerville 43, Mass.

• (60a) Lamps, Lampshades: New Catalog showing more than 70 modern and rattan lamps and occasional pieces; features Mobile table and floor lamps merit specified for CSHouse 1950; also features Fantasia, 1949 AID lighting award winner designed by George Farkas; belongs in all files.—Decora Designs, 1853 West Flagler Street, Miami. Fla.

• (375) Lighting Fixtures: Brochures, bulletins Prylites, complete line recessed lighting fixtures, including specialties; multi-colored dining room lights, automatic closet lights; adjustable spots; full technical data, charts, prices.—Pryne & Company, Inc., 140 North Towne Avenue, Pomona, Calif.

• (70a) Portable Ball Table Lamp: Information portable table lamp with 16" brass stem set in brass ball in base; concealed mechanism affords complete universal movement; swivel at top allows spun aluminum housing to rotate in all directions; plastic switch knob turns housing; leaf green, soft white, pewter grey, cherry red, lemon peel baked enamel, or brushed brass finish; designed by Harry Gitlin; merit specified for CSHouse 1950.—Middletown Manufacturing Company, Post Office Box 3440, Middletown, N. Y.

(36a) Slimline Fluorescent: Illumination data, specifications new Collegiate Slimline Fluorescent fixtures; designed for economical, efficient operation in commercial, institutional installations; steps up lightlevels with Duraglo white synthetic enamel finish; single-pin instant starting lamp, no starter needed; piano hinge assemble permits rapid lamp changes; well designed, soundly engineered; overall length 96¼", width 13½"; pendant or pedestal-type mounting.—Smoot-Holman Company, Inglewood, Calif.

(910) Theatrical Lighting: Smartly designed 48-page catalogue showing best in contemporary theater lighting for stage, exhibits, window displays, pageants, fashion shows, dance halls, cabarets, night clubs and fairs by Century; lights, special equipment, control equipment, accessories; one of most complete workbooks published, completely illus-

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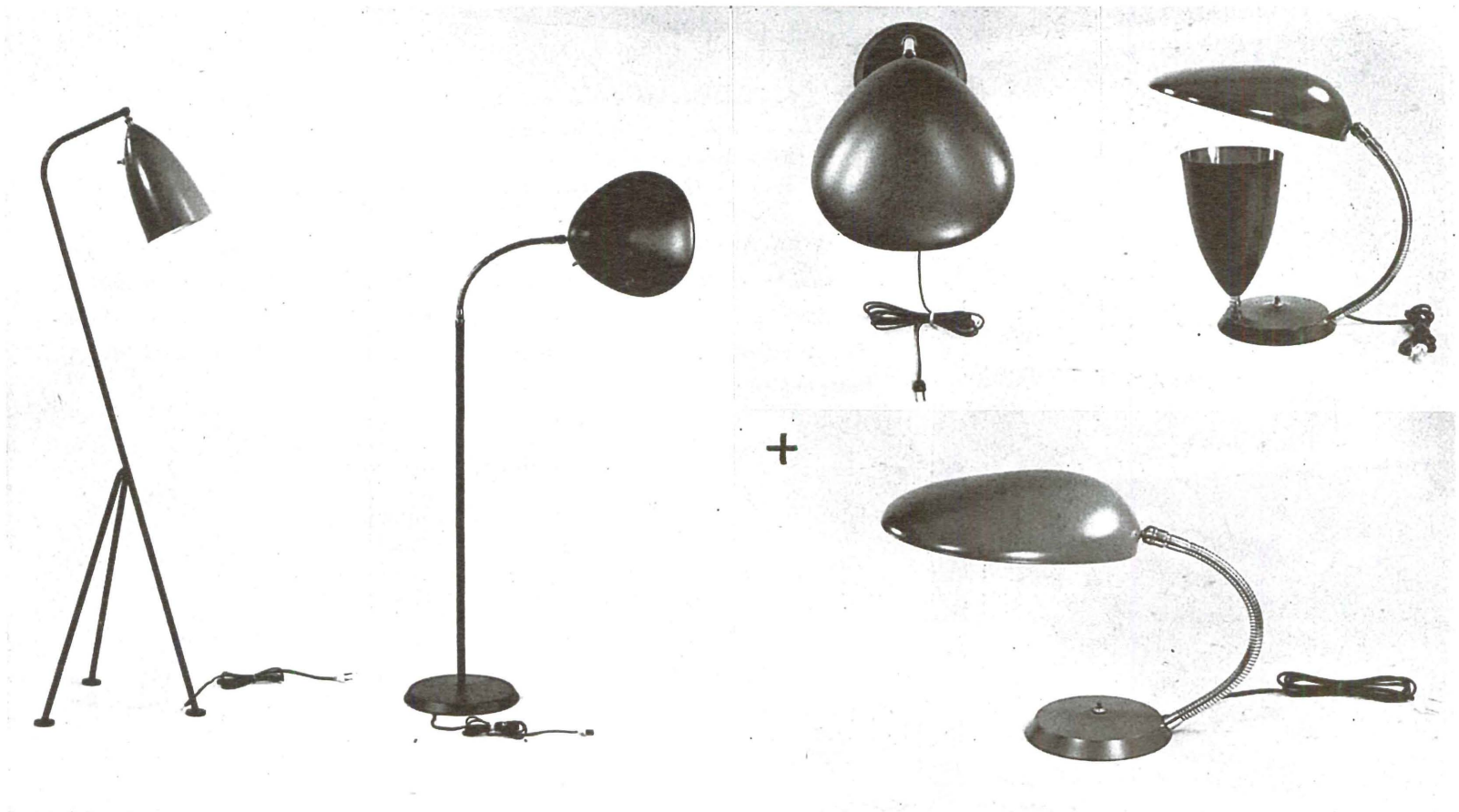

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trated and with prices; this is a must.—Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York.

MISCELLANEOUS

(95a) Folding Bleachers: Information, including typical floor plan, two-level seating with Universal Folding Bleachers; can increase seating capacity to 30 per cent; initial cost about 50 per cent built-in seating; full data, photographs, diagrams; undoubtedly best source information on subject.—Universal Bleacher Company, 606 South Neil Street, Champaign, Ill.

(100a) Inventors: The usual first step is to have a search of the U. S. Patents conducted, so I can report on patentability. Write, without obligation, Patrick D. Beavers, Registered Patent Atty., 1015 Columbian Bldg., Washington 1, D. C.

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—P. E. Dvorsky, Pacific Telephone & Telegraph Company, 740 South Olive Street, Los Angeles 55, Calif.

MOVABLE STEEL WALLS

(917) Movable Metal Walls: Catalog Mills Movable Metal Walls; practical workbook for architects, engineers, contractors on problems in flexible division of interior space; emphasizes advantages movable walls; fully illustrated, complete detailed construction drawings, specification data; probably best source of information this subject.—The Mills Company, 975 Wayside Road, Cleveland 10, Ohio.

PAINTS, SURFACE TREATMENTS

• (925) Portland Cement Paint: Folder L & S Portland Cement paint merit specified for use CSHouse 1950; for concrete, stucco, masonry, new galvanized iron, other surfaces; long wearing, won't absorb moisture, fire retardant; easy to apply with brush, spray; used for 30 years.—General Paint Corporation, 2627 Army Street, San Francisco, Calif.

• (924) Sash and Trim Colors: Folder strong, durable sash and trim colors ground in treated oils; pure, light-fast pigments combied with specially formulated synthetics; won't check, crack, withstands discoloration, retains gloss, flows easily but won't run, sag; good hiding capacity; worth investigation.—General Paint Corporation, 2627 Army Street, San Francisco, Calif.

• (938) Paint Book: New 47-page paint book featuring General Paints: full architects' specifications, more than 200 color samples, complete catalog of finishes; full descriptions paints, enamels, varnishes, lacquers, etc.; invaluable information on finishing all surfaces, including plaster, hardwood, close-grained woods; this is a must for all files.—General Paint Corporation, 2627 Army Street, San Francisco 19, Calif.

PANELS AND WALL TREATMENTS

• (902) Building Board: Brochures, folders Carrco Wallboard, which is fire resistant, water resistant, termite proof, low in cost, highly insulating, non-warping, easy to work, strong, covered with one paint coat, finished on both sides, semi-hard, and uniform; 4'x8' sheets ¼" in thickness; merits close attention.—L. J. Carr Company, Post Office Box 1282, Sacramento, Calif.

• (903) Decorative Panels: Brochure full-color on Parkwood Decorative, laminated plastic panels using genuine wood veneers retaining all natural wood luster; ideal for table or counter tops, wall panels; standard and cigarette-proof grades; 24"x30" to 36"x96"; interesting product meriting close appraisal.—Parkwood Corporation, 33 Water Street, Wakefield, Mass.

(970) Douglas Fir Plywood: Basic 1950 catalog giving full data Douglas Fir Plywood and its uses; deliniates grades, features construction uses, physical properties, highlights of utility; tables on nail bearing, acoustics, bending, rigidity, insulation, condensation; full specification data; undoubtedly best source of information, belongs in all files.—Douglas Fir Plywood Association, Tacoma Building, Tacoma 2, Wash.

• (585) Etchwood Panels: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display backgrounds; soft grain burnished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entirely new product, merits close consideration. — Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, Calif.

• (796) Hard Board Panels: Brochure, data, sample new controlled process hard board for walls, ceilings, partitions, shelves, furniture, cabinets; smooth surface, exceptionally resistant to abrasions, cracking, chipping, splintering, denting, breaking; can be installed with ordinary tools.—Alport Associates, 620 Equitable Building, Portland 4, Ore.

(997) Metal Wall Tile: Information Crown Steel Wall Tile; will not rust, chip, crack, craze, peel; lightweight, does not require heavy substructure; wide color range, available in stainless steel; a surety bond supplied for each installation; product warrants close appraisal.—Ohio Can & Crown Company, Massilon, Ohio.

(998) Plastic Wall Tile: Full color folder Pittsburgh Interlock Plastic Wall Tile, including chart of 16 plain and barbleized colors; made of polystyrene, does not contain or absorb moisture; lightweight, can be installed on any straight structurally sound wall or ceiling area; self-aligning, each tile locked in place, excellent product, well worth consideration.—Jones & Brown, Inc., 439 Sixth Avenue, Pittsburgh 19, Pa.

• (951) Translucent Corrugated Panels: Full-color brochure Alsynite translucent corrugated glass fiber laminated panels which cuts, punches with common tools and adheres with translucent mastic; wide range pastel colors; light weight, will bend, fire-resistant, acid resistant; 2⅝" and 1¼" corrugations, 26" to 40" wide and 8' to 10' long; remarkable decorative product, indoor and outdoor uses; merit specified for CSHouse 1950.—O'Morrow Corporation, 4509 Firestone Boulevard, South Gate, Calif.

PLUMBING FIXTURES, ACCESSORIES

• (68a) Bathroom Accessories: Fully illustrated folder Faries bathroom accessories; clean, simple lines; ingeniously designed to solve placement problems, including adjustment features on several items; particularly good recessed fixtures; this is a good line which deserves close attention; merit specified for use in CSHouse 1950.—Faries Manufacturing Company, 1050 East Grand Avenue, Decatur, Ill.

• (67a) Bathroom Cabinets: Folder Faries Fari-Chrome finish bathroom cabinets; feature exclusive inner cabinet for storage of drugs, poisons designed to protect children; also has adjustable reflector to control side lights; clean design, spacious, plate glass mir-

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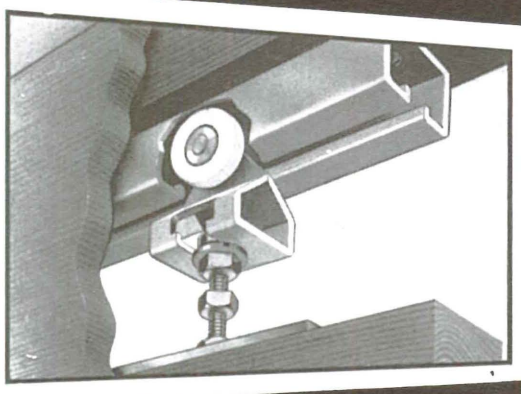
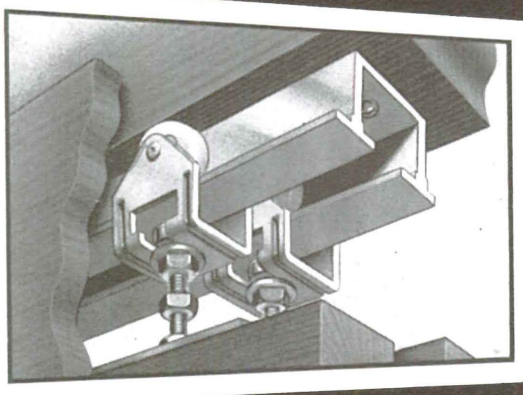


No. 16 Hanger



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rors, adjustable bulb-edge shelves; full length piano hinges; merit specified for use in CSHouse 1950.—Faries Manufacturing Company, 1050 East Grand Avenue, Decatur, Ill.

(826) Bathroom cabinets: Folder bathroom cabinets, one piece drawn steel bodies, bonderized after forming; also chrome bath accessories and wall mirrors.—F. H. Lawson Company, Cincinnati, Ohio.

• (952) Shatterproof Shower Doors: Folder new Ripple-Lite shatterproof shower doors; all sizes, types shower doors, tub enclosures; polished aluminum frames, simply designed, Alsynite Fiberglas laminate panels; major savings due to lighter weight than comparable products and complete absence of replacement costs; good products, merit specified for CSHouse 1950.—O'Morrow Corporation, 4509 Firestone Boulevard, South Gate, Calif.

(90a) Shower Doors, Tub Enclosures: Well prepared two-color brochure American Maid shower doors, tub enclosures; mirror-polished aluminum frames, non-corrosive throughout; watertight glass, pressure set in neoprene; anti-drip channel and squeegie; continuous piano hinges; highest grade glass; one of best lines, good contemporary design, good workmanship; merit specified CSHouse Program.—American Shower Door Company, Inc., 1028 North La Brea Avenue, Los Angeles 38, Calif.

• (953) Stainless Steel Shower Floor: Information Permafix one-piece stainless steel shower floors; leakproof, skidproof, permanent, sanitary, easily installed; heavy deep-drawn stainless steel, underside coated with sound deadening asphalt rubber emulsion; costs less than tile; this is sensible product, merit specified for CSHouse 1950.—The O'Morrow Corporation, 4509 Firestone Boulevard, South Gate, Calif.

(55) Water Heaters, Electric: Brochure, data electric water heaters; good design. — Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

RADIOS

• (27a) Custom Radio-Phonographs: Information Gateway To Music custom radio-phonograph installations; top quality at reasonable cost; wide variety custom-built tuners, AM-FM, amplifiers, record changers including three-speed changers which play consecutively both sides all types of records; television, magnetic recorders, other optionals; cabinets also available; five-year parts, labor warranty; merit specified for CSHouse 1950.—Gateway to Music, 3089 Wilshire Boulevard, Los Angeles 5, Calif.

• (948) Record Changer: Literature, data new Markel 3-speed Playmaster, only complete 3-speed changer that automatically plays all speeds and all sizes of records and automatically plays both sides of 10" and 12" records continuously in sequence; handles 12 12" 33-1/3 records for total of 9 hours playing time; remarkably well engineered; this item must for all interested in sound equipment.—Markel Electric Products, Inc., 145 Seneca Street, Buffalo, N. Y.

SASH, DOORS AND WINDOWS

(522) Awning Windows: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides of sash; standard and special sizes; contemporary design.—Gate City Sash & Door Company, 15 Southwest Third Avenue, Fort Lauderdale, Fla.

(356) Doors, Combination Screen-Sash: Brochure Hollywood Junior combination screen-metal sash doors; provides ventilating screen door, sash door, permanent outside door all in one.—West Coast Screen Company, 1127 East Sixty-third Street, Los Angeles, Calif. (in 11 western states only).

(151) Folding Doors: Idea-packed 12-page brochure Modern-fold doors; accordian-type folding walls, top hung, no floor track; metal frame with leatherette cover; good contemporary design accessory.—New Castle Products, New Castle, Ind.

• (901) Hollow Core Flush Door: Brochure Paine Rezo hollow core flush door featuring interlocking air-cell grid core combining the strength of cross-banded plywood with lightness in weight; accurately mortised and framed together, and overlaid with matched resin-glued plywood panels; one of best products in field.—L. J. Carr and Company, Post Office Box 1282, Sacramento, Calif.

• (930) Metal Window, Door Casings: Folder Milcor Steel window, door casings; simple, clean, good for contemporary houses; solid or expansion wings; all styles straight, uniform, permitting good mitres at corners, neat, invisible union with plaster surfaces.—Inland Steel Products Company, Box 393, Milwaukee 1, Wis.

(24a) Reversible Action Sash Hardware: Folder Whitco reversible action sash hardware permitting two-side window cleaning from inside; adaptable to all casements, awning-type windows or transoms regardless of size, style; wind-holder stops slamming from wind-pressure, yet always free-acting, sag-proof; eternaplated steel or perpetual solid brass; interchangeable, fits either right or left swinging casements, top or bottom hung awningtype windows; full specification, installation data; well designed, engineered; worth investigating. —Vincent Whitney Company, P.O. Box 335, Sausalito, Calif.

• (927) Rubber Weatherstripping: Brochure, folders Bridgeport Inner-Seal Weatherstripping; spring wire, rubber construction; remarkable wearing qualities, easy to install; waterproof, won't stain sills, resilient, inexpensive; a remarkably well engineered product merit specified for CSHouse 1950.—Bridgeport Fabrics, Inc., 165 Holland Avenue, Bridgeport 1, Conn.

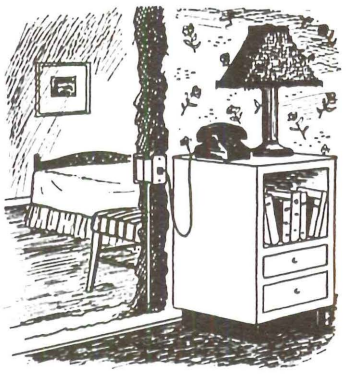
(38a) Store Fronts: Information Natcor Store Fronts; fully extruded alumilited aluminum mouldings and entrances; narrow stile doors and jambs; sturdy, modern; specification data and engineering aid available. — Natcor Store Fronts, Taunton, Mass.

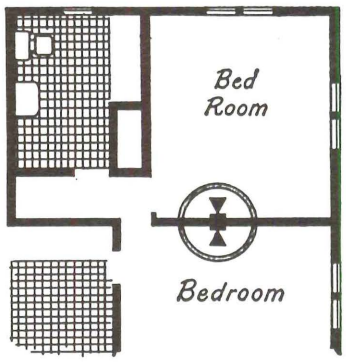
• (550) Windows, Horizontally Sliding: Folder Steelbilt horizontally sliding windows, doors; wide range stock sizes adaptable to contemporary design; narrow mullions, muntons; outside screens. Steelbilt Inc., 4801 E. Washington, Los Angeles, Calif.

SPECIALTIES

• (1a) Door Lookout: Information new B-Safe wide angle door lookout; glass optical system encased in slender cylinder of lock metal with silent-operating eyepiece shutter; wide angle lens system permits viewer to inspect those outside in full figure, but visitors cannot see in; easily installed wood or metal doors up to 2" thickness; tamperproof, well designed; merit specified for CSHouse 1950.—Danca Products

Where to plan double telephone outlets in new homes





Adjoining rooms where your customers will spend most of their time — such as bedrooms or the living room and kitchen —are convenient spots for double outlets. The diagram above illustrates how two outlet boxes may be fastened together . . . an excellent arrangement for either portable or fixed telephones.

Complete layout includes outlet boxes, concealed wiring and a protector cabinet. New telephones can be added and old telephones moved later on should the need arise. And the cost is small. *For free help in planning, call your local Pacific Telephone Office and ask for "Architects and Builders Service."*

Put built-in telephone facilities in your plans

The Pacific Telephone and Telegraph Company

Corporation, 52 Broadway, New York 4, N. Y.

(21a) Folding Stairway: Information EZ-Way Folding Stairway; light pull on cord brings stairway through trap door; light push sends it back up; brings more usable space to homes, cottages, garages; well conceived product meriting consideration. — Minnesota Wood Specialties, Inc., Post Office Box 216, St. Paul Park, Minnesota.

(937) Magnetic Tape Recorder: Brochure high fidelity magnetic tape recorder for custom installation in studios, schools, houses, industrial plants; instantaneous monitoring from tape while recording, separate heads for high frequency erase, record, playback; well engineered, reasonably priced.—Berlant Associates, 4917 W. Jefferson, Los Angeles 16, Calif.

• (59a) Paper Table Mats: Information, samples paper table mats with contemporary designs; come in sets of 24, celophane wrapped, each package one design but in three different colors; priced so they can be discarded after one use; good answer to table setting problem.—Siok-Howell Designs, 14 School Street, Danielson, Conn.

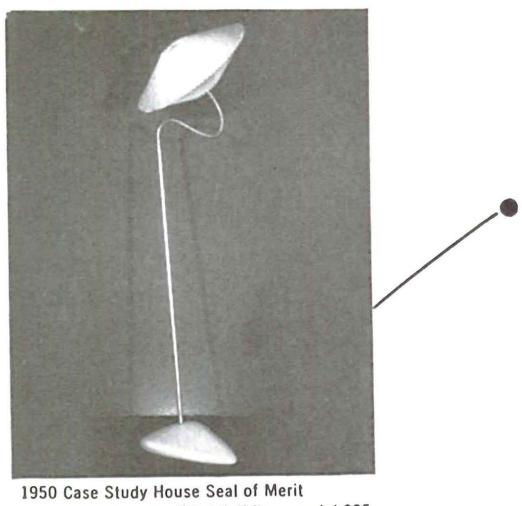
(91a) Plastics Extrusions: Remarkably well-prepared two-color 8-page catalog explaining many forms plastics extrusions for designers, engineers; photographs, sketches of components fabricated for wide variety of industrial, consumer products; helps visualize possible use in design field; contains compact survey properties thermoplastics.—Anchor Plastics Company, Inc., 533 Canal Street, New York 13, N. Y.

(25a) Prefabricated Chimney: Folder entitled "Vitroliner Type 'E' Flue"; functions as a complete chimney for all home heating equipment; individually designed to fit the particular roof pitch of house with tailor-made roof flashing and flue housing; made of heavy-gauge steel, completely coated with acid-resisting porcelain; low initial cost; installs in two hours, light weight, saves floor space, improves heating efficiency, shipped complete in two cartons; listed by UL for all fuels; good product, definitely worth investigation. —Condensation Engineering Corporation, 3511 W. Potomac, Chicago 3, Ill.

(973) Quick Setting Furring Cement: Information Acorn Furring Cement; sets wood trim, base, panel furring or floor sleepers to concrete and masonry without plugs, bolts or any other mechanical support; sets trim in straight lines without shims or spacers; solid in 90 minutes; test show high strength. —Acorn Adhesives & Supply Company, 1011 West Eleventh Street, Los Angeles 15, Calif. RIchmond 7-5338.

(20a) Silicone Water Repellent: Manual on exterior masonry waterproofing, featuring Crystal silicone water repellent; invisible after application; does not change color or texture of surface; makes surfaces stainproof, prevents efflorescence; repels water throughout entire depth of penetration; one coat sufficient, can be applied at any temperature; product merits investigation.—plicity, modern design through use of Wurdack Chemical Company, 4975 Fyler Avenue, St. Louis 9, Mo.

(93a) Translucent Structural Panel: Full color folder Corrulux translucent structural panels of reinforced corrugated plastic; will not crack, buckle, warp, sag; easily worked; inexpensive to install; offers unlimited design possibilities; comes in coral, skylight green, light ivory, sky blue, sunlight yellow, forest green; this new proven product merits investigation.—San Francisco



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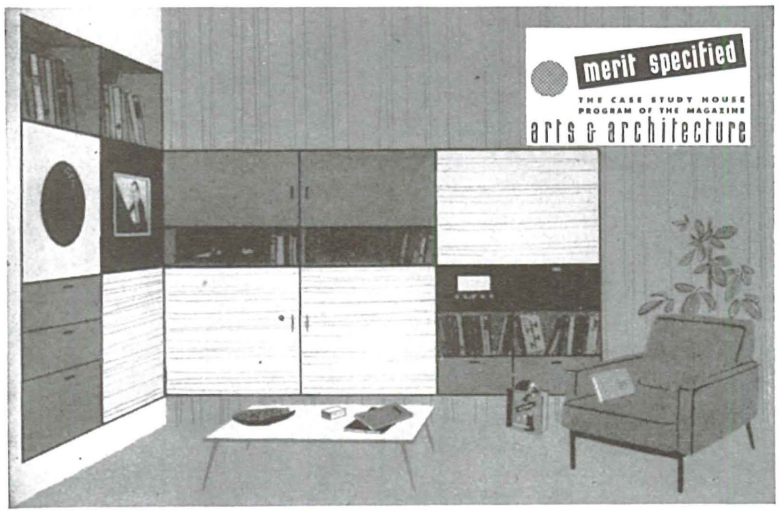

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Glass Co., 5234 Mission St., San Francisco 12, Calif.

(23a) Swimming Pools: Well prepared book "Planning Your New Swimming Pool" giving full data Paddock swimming pools; nationally known, widely accepted; one of best sources of information on subject. — Paddock Swimming Pools. 8400 Santa Monica Boulevard, Los Angeles 46, Calif.

(98a) Wood Fire Door: Information Box Wood Fire Door, awarded one-hour fire rating label by Underwriters' Laboratories; also approved by Associated Factory Mutuals, NYC Board of Standards & Appeals; Protexol Impregnation Process makes door fire-resistant, increases dimensional stability, repulses vermin, rot; UL approval permits use of wood doors in place of metal doors; good product, merits close consideration. — Fox Brothers Manufacturing Company, St. Louis, Mo.

STRUCTURAL BUILDING MATERIALS

(933) Custom Stock Store Front Metals: Information Kawneer Custom-Styled Stock Metals for store fronts; permit custom styling, clean-lined simlarge glass areas in residential and Kawneer stock metals; less costly than ing, detailing; good product, worth made-to-order specials; eliminates draft-thorough investigation.—The Kawneer Company, 289 North Front Street, Niles, Mich.

(3a) Interlocking Building Block: Information new Hydro-Stone interlocking building block; made entirely from waste materials, eliminates use of mortar; resembles cut stone, granite or marble; made with patented tongue-and-groove design within tolerances of 5/1000"; mastic put on with hand spray gun as assembled insures against moisture; contents include sand, oyster shells, iron ore waste, crushed brick, coal mine tailings, stone dust, or whatever material is most available locally; remarkably inexpensive, worth consideration; manufacturing franchises now open.—Hydro-Forged Stone Associates, Inc., 434 Bulkley Building, Cleveland, Ohio.

(92a) Lightweight Aggregate: New 50-page Permalite lightweight aggregate job data brochure; describes use of Permalite in base coat plaster, plaster fireproofing of structural steel, accoustical plaster, lightweight insulating concrete for roof decks, floor files, curtain walls in jobs from houses to major construction jobs throughout the country; gives names of architects, contractors, subcontractors on all jobs.—Great Lakes Carbon Corporation, Building Products Division, 18 East Forty-eighth Street, New York 17, N. Y.

(64a) Permalite Plaster: Two folders on fireproofing with lightweight Permalite plaster; include detailed drawing, short form specification; gives specifications of fireproofing steel columns for 1 to 4 hour ratings; cover suspended ceiling under noncombustible construction with 4-hour rating; method replaces use of solid concrete, permitting lower cost construction; excellent source of information, folders belong in all files.—Great Lakes Carbon Corporation, Building Products Division, 612 South Flower Street, Los Angeles 17, Cal.

(712) Sliding Steel Doors: Side Sliding steel doors and fixed sash for commercial buildings; high quality, fully guaranteed; assembled at factory and delivered ready for installation; standard types and sizes illustrated details given: Arcadia Metal Products, 324 North Second Avenue, Arcadia, Calif.

VISUAL MERCHANDISING

(939) Visual Merchandising Presentations: 80-page brochure of metal display and merchandising fixtures; merchandising ideas and suggestion, layouts, presentations, all affording maximum display space in minimum floor area; this is, without a doubt, one of the best manuals of its type offered today.—Reflector-Hardware Corporation, Western Avenue at Twenty-second Place, Chicago 8, Ill.

WATERPROOFING

(974) Waterproofing, Dampproofing: Office test kit, data on Formula No. 640; a clear liquid sealer penetrating deeply into masonry surfaces; hydrocarbon solvent evaporates leaving pores filled with a balanced formula of seven waxes, resins.—Haynes Products Company, 4007 Farnam Street, Omaha 3, Neb.

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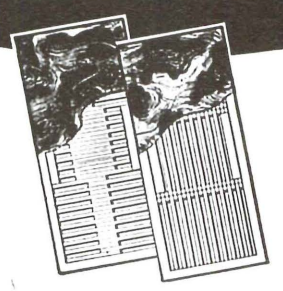

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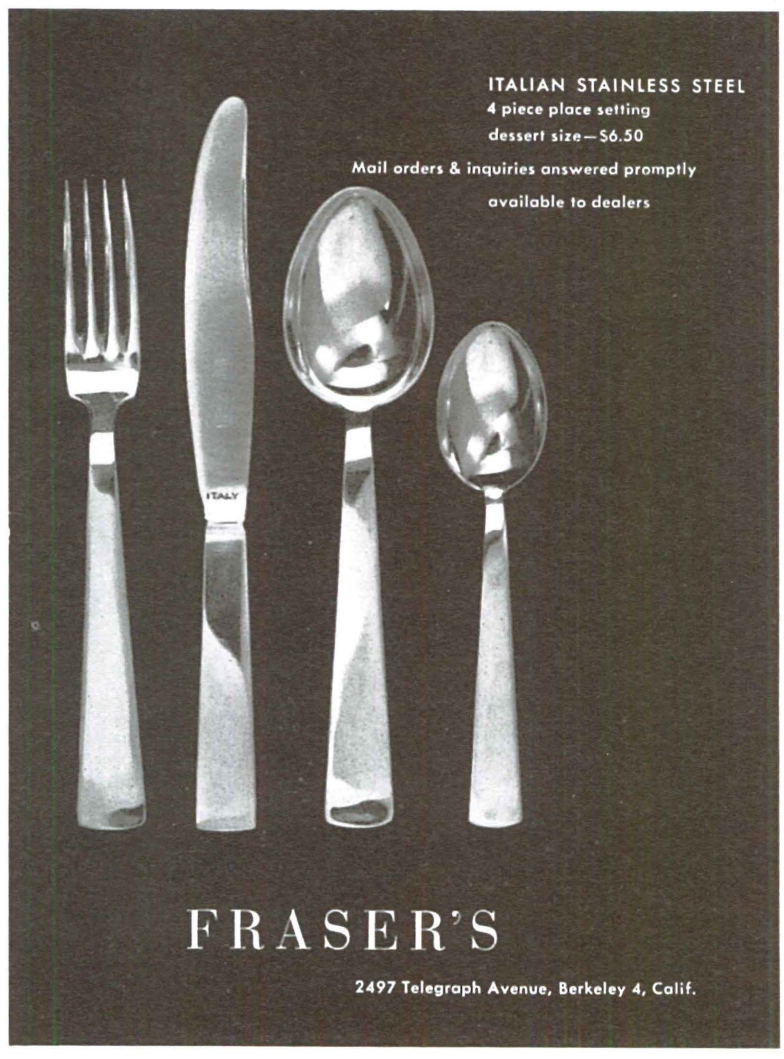

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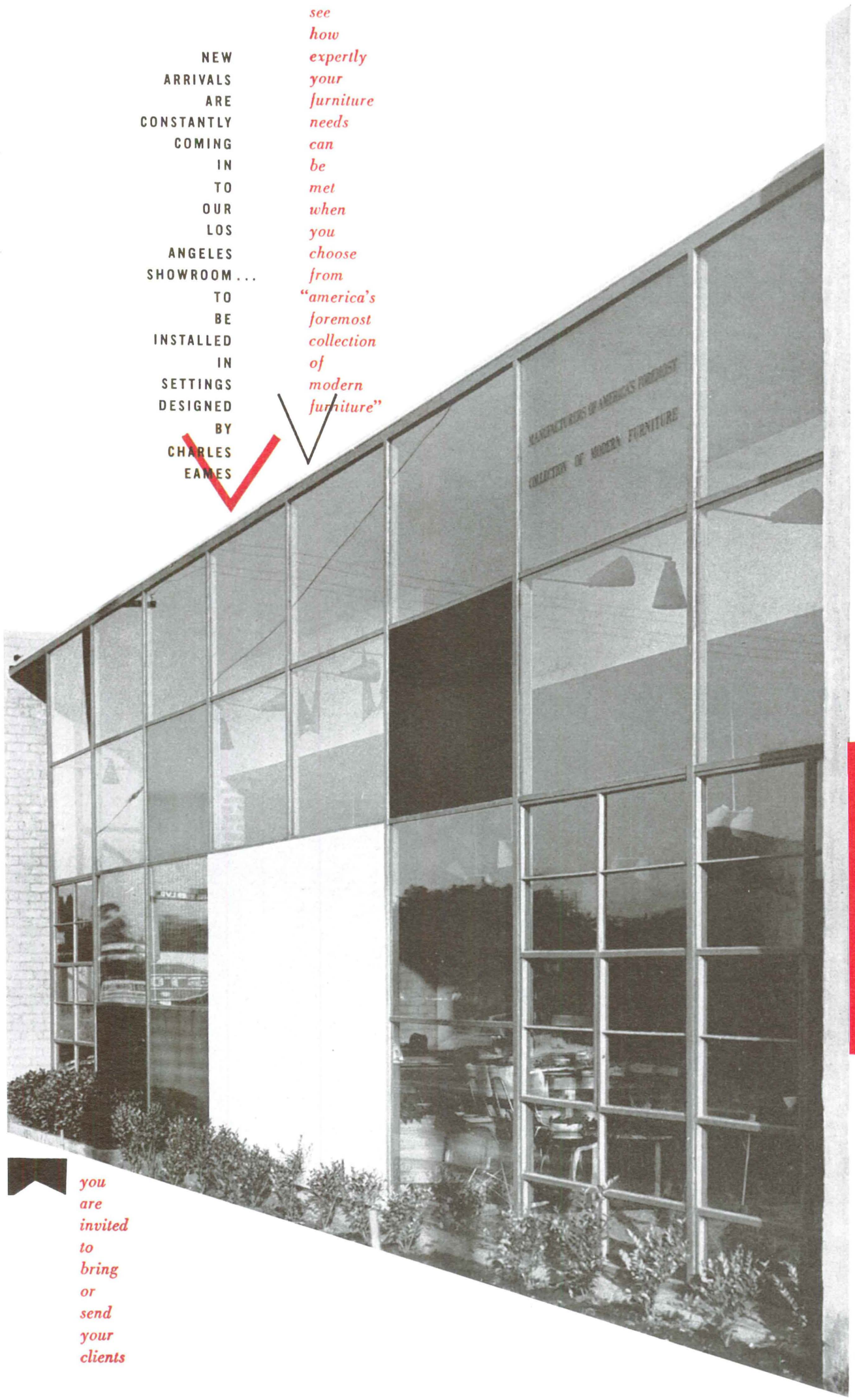

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BY WAY OF KEEPING THE RECORD CLEAR...

RESOLUTIONS ADOPTED BY THE EXECUTIVE BOARD OF UNESCO, AUGUST, 1950

PROFOUNDLY MOVED by the armed attack of which the Republic of Korea has been the victim, and which led the Security Council of the United Nations to adopt certain measures with a view to re-establishing peace and security,

CONSIDERING that one of the essential aims of Unesco is, as stated in Article I of its Constitution, "to contribute to peace and security by promoting collaboration among the nations through education, science and culture in order to further universal respect for justice, for the rule of law and for the human rights and fundamental freedoms for the peoples of the world . . .,"

CONSIDERING that the General Conference at its Fifth Session, reaffirmed that "all the activities of Unesco must be directed towards the peace and prosperity of mankind" and that these "activities to be fully effective, imply a truly and sincerely universal outlook excluding all thought of aggression, and founded on recognition of the principles of justice and freedom on which the Constitution of the Organization is based,"

CONSIDERING that, in the resolutions adopted by the Security Council and the Economic and Social Council on 31 July 1950 and 14 August 1950, respectively, the Specialized Agencies were requested, in accordance with the terms of their agreements with the United Nations to give whatever help the Unified Command of the United Nations in Korea might request, in order to assist and bring aid to the civilian population in Korea,

CONSIDERING that the Economic and Social Council, in its resolution of 14 August 1950, also stressed the necessity for aid in securing the understanding and the support of the peoples of the world for the action of the United Nations in Korea, and requested the Secretary-General to seek, in the name of the Council, whatever form of co-operation was best adapted to this purpose,

TAKING NOTE of the communications of the Secretary-General of the United Nations concerning the help which Unesco could give, in accordance with the above-mentioned resolution,

ASSURES the population of Korea of its deep and earnest sympathy,

RENDERS respectful homage to the soldiers of the United Nations who are fighting on the Korean front in the name of international solidarity,

RECALLS that international peace and security must be based on the respect of the principles of law and the decisions of the competent organs of the United Nations, if force is not to triumph over law, and if justice is to be maintained,

EXPRESSES its confidence in the programme and methods of Unesco in serving the aims of peace of the United Nations, through the perfecting of international co-operation, through the amelioration of the living conditions of man and through the development of international understanding by means of education, science and culture.

CONSIDERS, that in order that Unesco may aid the United Nations in eliminating the dangers of war more effective, it is particularly urgent, at this moment when human solidarity is under trial and when human rights are in peril, that still wider and more active support should be given to the execution of its mission, by Governments and National Commissions of Member States.

DECIDES that within the framework of its competence, UNESCO will give all possible aid and assistance to the action undertaken by the United Nations in Korea and towards this end . . .

. . . **INSTRUCTS** the Director-General:

(1) to relieve the needs of the civilian population in Korea within the fields of education, science and culture, by means of emergency relief, and, at the appropriate time by a reconstruction project;

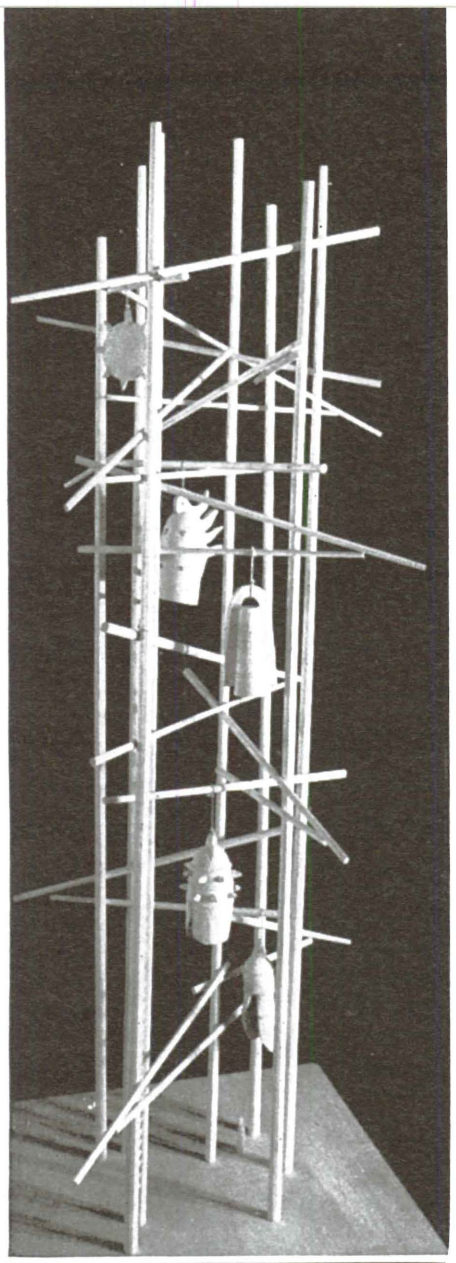
(2) to develop, within the resources at his disposal, including the periodical publications of the Organization, the execution of the programme resolutions concerning Teaching about the United Nations and its specialized Agencies, putting particular emphasis on the necessity for collective security, based on respect for law, with the aid of concrete examples and to this end to utilize appropriate documentation provided by the Secretary-General of the United Nations,

APPEALS to the Governments and National Commissions of Member States to participate to the extent of the means at their disposal in this action,

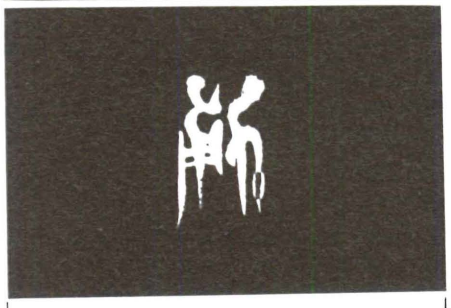
REQUESTS non-governmental organizations, which participate in the task of Unesco, men and women whose activities are devoted to education, science, culture and information, and all those who wish to live in peace with their fellow men, to contribute to the work of Unesco, in that spirit of liberty

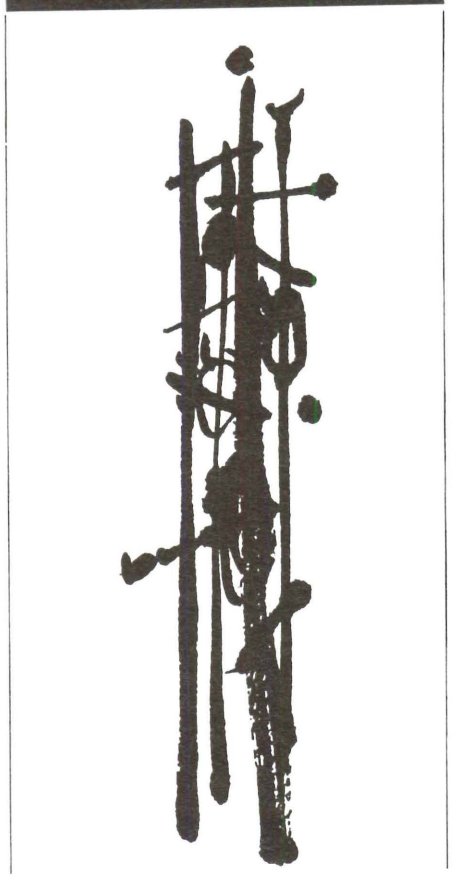
continued on page 50

Isamu Noguchi.

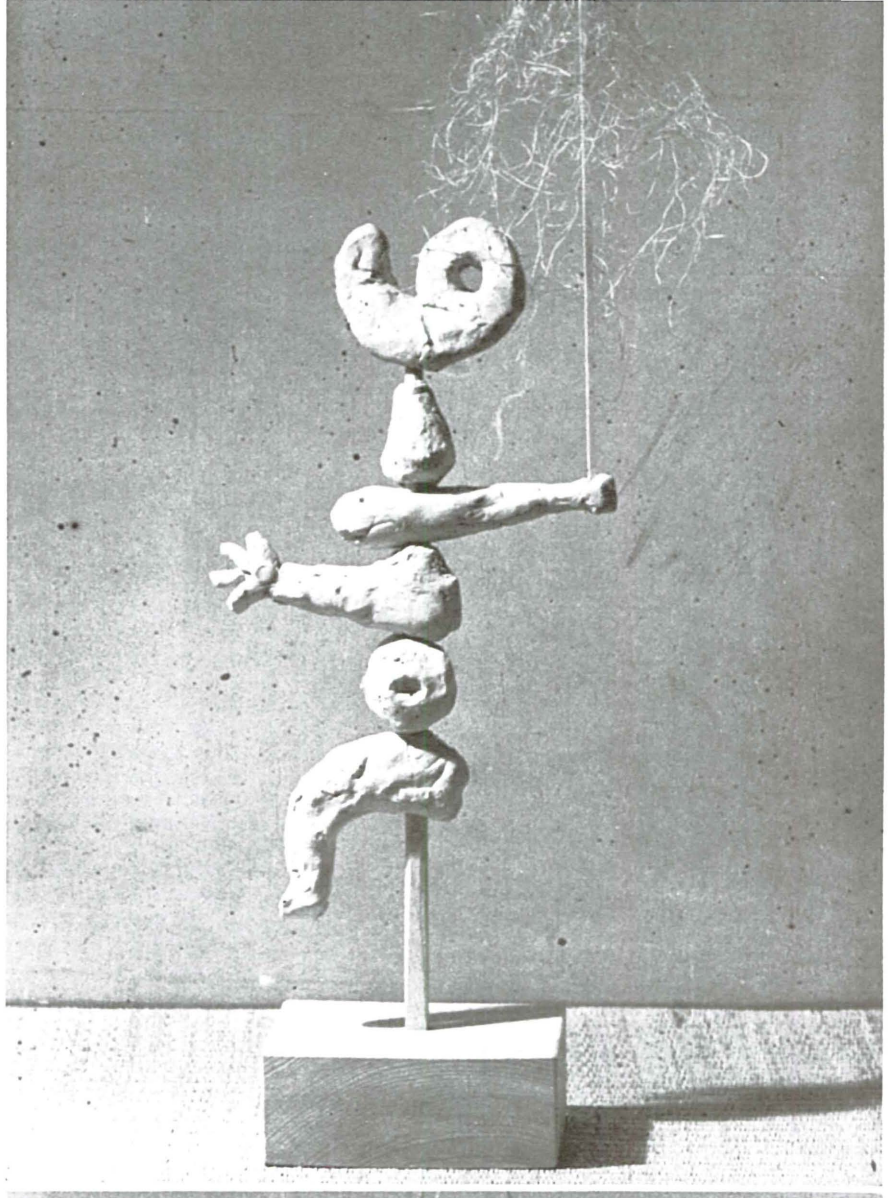


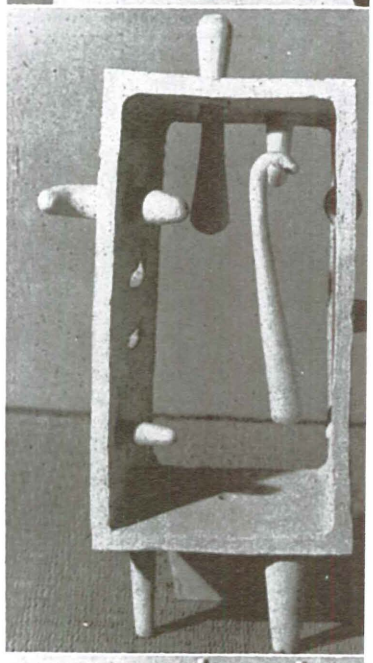
Since what is shown is just my own work, done recently in Japan, under rushed conditions, in a land barely finding its way out of the debris of war, I can say very little, excepting that I did what I could. I used whatever materials were at hand, mainly the earth itself, or bamboo, or wood, or plaster to show the proportions of an object to be cut in stone. Indeed, when all the possibilities of modern technologies are lost, one returns once more to basic things, to basic materials, to basic thoughts. One starts all over again, and I think it good. A people who have lost so much may gain this very great truth if they have the strength. It takes fortitude to see good in poverty when oneself is poor. Few are lacking in envy, but I think I saw less ill will in Japan than elsewhere. I found a kind of envy without bitterness; envy, for instance, of our American energy and imagination, our efficiency and drive. They wanted to learn all this, and to be strong, and to eat well, and to have this energy. I suggested that to be modern did not mean to copy us but to be themselves, looking to their own roots for strength and inspiration. They wanted to look to me to show them how to function again after the long years of totalitarian misdirection of all energies, and I found it a duty to do what I could to help prime the pump of their renaissance. I said they should work for each other to develop their own communal life in which the arts would have their proper contribution to make. The international world of art in which they are all so interested would, I thought, take care of itself. But, perhaps, I oversimplified matters and was suggesting an ideal of independence no longer possible. For there is everywhere but one world really, and people are everywhere mutually involved. I told them that many Americans were not at all sure about mere progress being such a good thing; at least, I did not think we made a cult of materialism. Even though we are very adept at its practice, our best ideals lead elsewhere. It might even lead to concepts of space and living not unlike their own. I suggested that they wait before (continued on page 27)

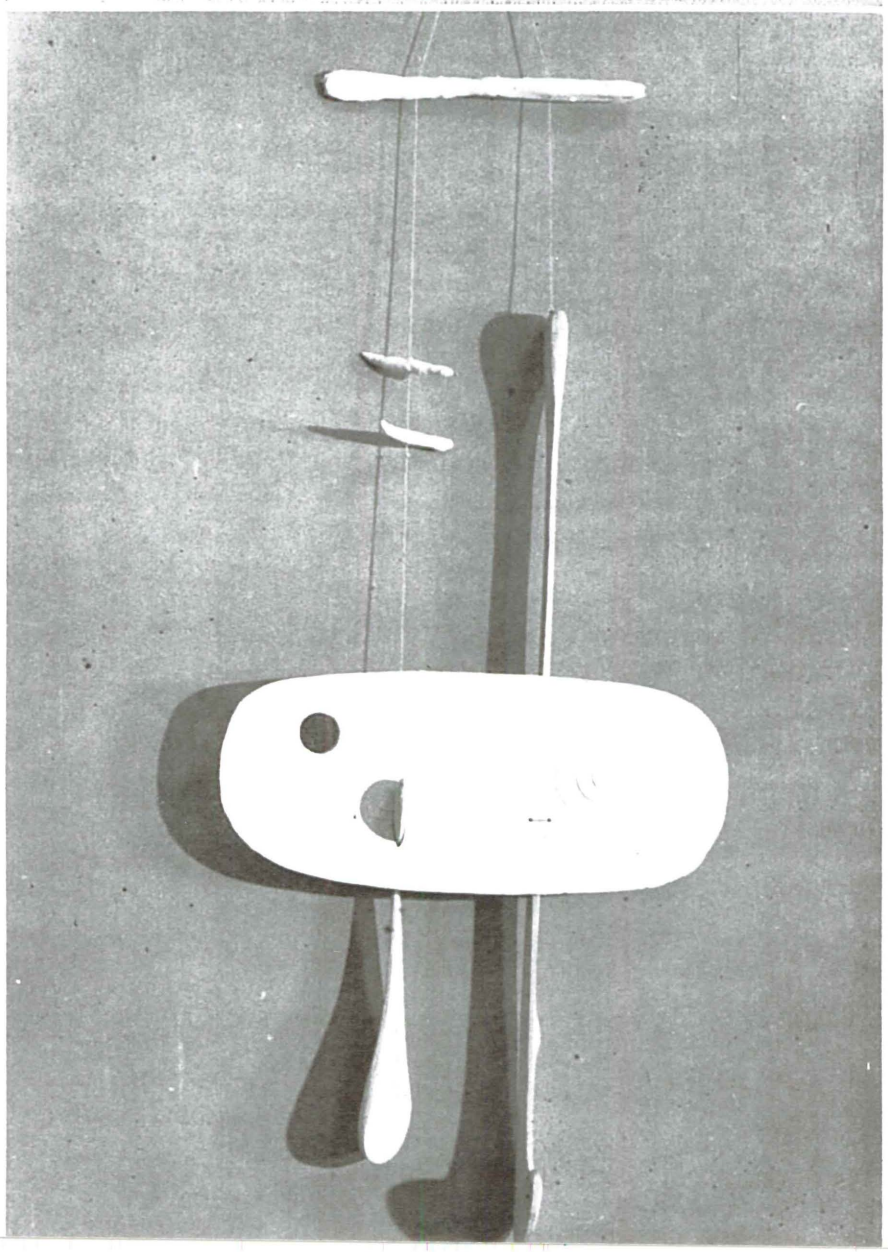


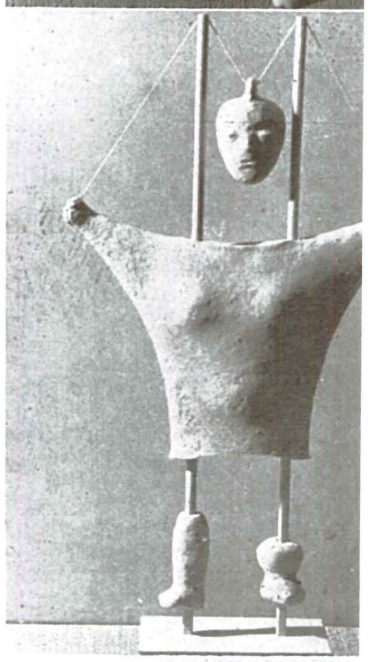


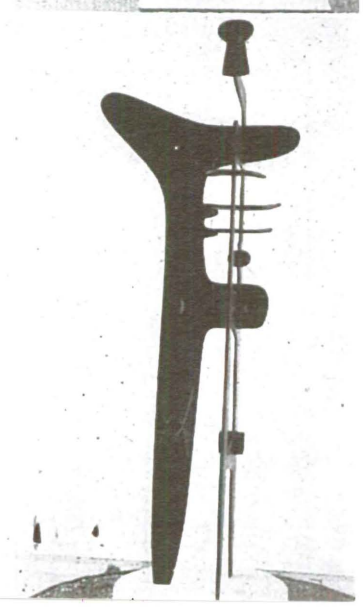
copying us too avidly. Many Japanese, having seen much of Western culture, turn appreciatively to their ancient heritage. But, of course, old things cannot, and should not, be copied because no copy ever resurrected anything. There is only birth or no birth, and birth is that total thing that comes from within. To be totally oneself, creation must come totally from within; and that kind of consciousness is, I suppose, something we share in common, a mutual personality, so that when anyone creates something it is as if it were self-created by each and everyone. So the new Orient must come fresh born of itself, and that, in turn, is necessarily involved also with us. An innocent synthesis must rise from the embers of the past. My exhibition and my work there was merely to indicate a possibility.—Isamu Noguchi.











The sculptures on the opposite page are: upper right, "Mu;" lower left, "Love of two boards;" center pieces from left to right, "Skin and bones," "Haniwa," and "My Mu."
This page, top left: "Atsui hi or "Hot Day;" bottom left, "Setto Mono no kakemono;" right panel from top to bottom: "Kohabito," "Junsan or Policeman," "1950 No Kodomo" meaning "1950's Child," "Waki hito."

MATTHEW NOWICKI

Matthew Nowicki, a new American of Polish nationality, killed in an airplane crash a month ago, was a new kind of modern architect. He was new in that he respected equally engineering innovations and the forms of past architecture. He was young enough not to have to be "modern." His training was more a loving study of the Renaissance than the rigorous academism of modernism. He loved both Michelangelo and Frank Lloyd Wright. His championship of FORM was new for a generation of architects brought up on FUNCTION. He was at the beginning of life.

The first tribute printed below was written by Nowicki's close friend and admirer, the architectural critic, Lewis Mumford. The others were written by his architectural collaborators: with William Henley Deitrick, he designed the State Fair Grounds at Raleigh, North Carolina; with Wallace K. Harrison, he worked on the designs for the United Nations; with Albert Mayer and Julian Whittlesey, he collaborated on plans for the capital city of the Punjab; with Eero Saarinen, he drew up a comprehensive plan for Brandeis University; and with Clarence Stein, he designed a shopping center for southern California, and a two-level solution for Columbus Circle.

Matthew Nowicki. His architecture recognized no provinciality of time or place or method: it took the measure of man and sought to bring together the regional and the universal, the mechanical and the personal. Beyond the United Nations, which he served, he saw a united man and prepared a home for his use and delight. Nowicki was graduated from the Polytechnic in Warsaw and in the brief year before the Nazi invasion, he had risen to the top of his profession. Following Plato, he held that architecture was essentially a pedagogical art: the architect was a teacher, a "promoter of new ideas beneficial to the life of man." He himself taught by the best of methods: his loving and lovable example. Though Nowicki was too deeply committed to freedom and democracy to accept the repressive forms of totalitarian communism, he nevertheless became the inevitable choice of Poland for the United Nations Board of Design. No member of that Board was better prepared than Nowicki as both architect and designer of cities: few architects anywhere could match him in his adventurousness and gaiety, his open-eyed daring, his fertility of invention, his unflagging discipline, his deep sense of duty, above all, in the humility that is given only to great genius.

Those who know Matthew Nowicki's work intimately, who can estimate his potentialities as well as his performances, have no doubt that he, more surely than any of his contemporaries, bore within the seed of a new age. In his designs, spontaneity and discipline, power and love, form and function, mechanical structure and symbol were united. That which he left undone through his death must now call forth the creative efforts of a whole generation.—LEWIS MUMFORD

The work of Matthew Nowicki had those qualities inherent in lasting architecture. It is bold yet modest, human yet precise, and has a look of freshness and beauty seldom found. His collaboration was inspiring to his associates.—Office of WILLIAM HENLEY DEITRICK

Matthew Nowicki was a great architect and a most gifted designer. He was cut down before he could produce more than a small part of all that his talent promised: our architectural world will be empty witihout him. His associates on the United Nations miss him bitterly. —WALLACE K. HARRISON

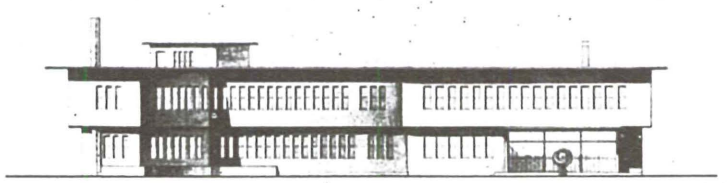
Matthew's last eight weeks were spent in India. In the most pervasively trying set of circumstances and working conditions that either of us had ever encountered, Matthew achieved a rare mosaic of architectural understanding and virtuosity, of personal sympathy and humanity, even of political skill and tact, rare both because it is so rarely required and because so few could have attained it. There is personal grief in Simla for Matthew, shared by draftsmen, engineers, civil servants, politicians, ministers.—ALBERT MAYER

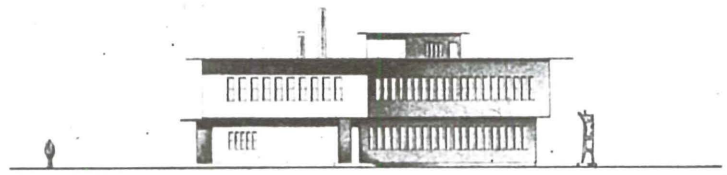
If time had allowed his genius to spread its wings in full, this poet-philosopher of form would have influenced the whole course of architecture as profoundly as he inspired his friends.—EERO SAARINEN

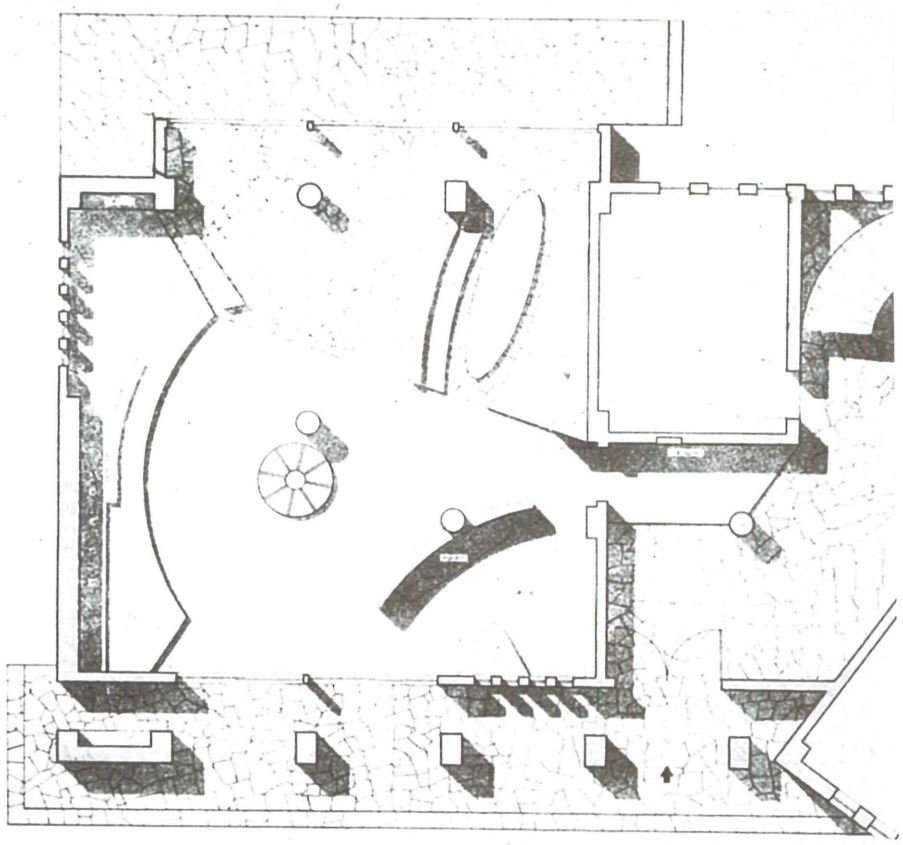
Matthew Nowicki promised to be one of America's greatest architects of our time. He was a thorough modernist, without pretensions or egotism. As a sensitive urbanist, he designed his buildings as part and parcel of their urban and natural surroundings, and in harmony with neighboring historical structures. He was an inspiring teacher who taught what he practiced: cooperative group work, buildings as part of cities expressing and serving today's needs and culture.—CLARENCE STEIN

Noguchi was invited to do a room within the Shin Rai Sha, "Building of Welcome," for Keiyo University. The room is a memorial to his poet father, who had taught at the University for almost forty years. The work was undertaken in collaboration with the architect Taniguchi. The room itself is approximately 40 feet square. In the corner, shielded by the curved 6-foot high wall, is the small library. In the center is a circular fireplace about 5 feet in diameter made of black stone, the top 3-inch layer made of pie shaped sections spaced apart for ventilation; the whole between two pillars, one a supporting one, the other, a smokestack, and, attached to this and barely touching the other, a shoeshaped hood. The flooring is on three different levels; the lowest, stone; the next, wood; and the top one mat for sitting. This sitting level being all equidistant from the stone level, and being only half a level above (9") the walking level should give a sense of space uncluttered by furniture. The backs are made of an oval binding of bamboo mat.

The exhibition was first held at the Mitsukoshi Department Store, then re-opened in Osaka, and thereafter scheduled to show in various other cities; a complete itinerary in Japan has not yet been fixed.







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teenth, or twentieth centuries has been so fertile of great music. These eleven quartets raise the problems of string quartet playing to new extremes of difficulty, with no lessening of reward for instrumentalities, who will soon find the new technics as natural as those of Beethoven. Musicianship grows with every fresh demand great music makes upon it.

It would seem unnecessary to point out to anyone who is at all acquainted with several of these quartets that even the least of them, the Third by Bartok, projects an emotion as all-pervasive as that of Beethoven. The quartets abound in larger and smaller melodies. They are neither abstract in the derogatory sense nor mathematical, except as one might say the same of Bach's **Brandenburg** concertos. Schoenberg's First and Second Quartets contain humoristic waltz references to Vienna. The night-music of Bartok's Fourth Quartet is composed around a bird-call; the **Burlesque** movement of the Sixth Quartet plays with jazz. Ives's **Discussion** and **Argument** must be political, since they are interspersed with familiar tunes of the War Between the States.

As a body of music these quartets continue the tradition of Haydn, Mozart, Schubert, and Beethoven at the level attained by the last and most powerful chamber music of these composers, a level that Brahms alone among later nineteenth century composers occasionally reached. Hearing these quartets one may wonder anew at the inextinguishable contemporaneity of Beethoven's **C sharp minor** or Mozart's last three string quintets. Their music remains as demanding, and difficult, as ever.

NOTES IN PASSING
continued from page 23

which characterizes all of its actions with a view to reinforcing in the minds of men the intellectual and moral defences of peace through law which the United Nations are responsible for developing and safeguarding.

In implementing of the above resolution, the Executive Board:

AUTHORIZES THE DIRECTOR-GENERAL,

1. With a view to providing assistance to the civilian population of Korea:
   (a) to send a mission to Korea, upon the request of the Secretary-General of the United Nations, to investigate the needs of the civilian population of Korea, in liaison with the Unified Command and the appropriate organs of the United Nations responsible for civilian relief;
   (b) to provide, upon request, educational supplies on an emergency basis;
   (c) to prepare in close liaison with the United Nations and other Specialized Agencies and launch a campaign in co-operation with Member States, their National Commissions and with non-governmental organizations, for assistance to the Republic of Korea in the field of educational, scientific and cultural relief and reconstruction.
2. With a view to developing education about the United Nations and Specialized Agencies,
   (a) to prepare, in close and constant collaboration with the United Nations, both written and audio-visual materials for use in schools, and adult classes and universities;
   (b) to produce and distribute these to Member States in English, French and Spanish, in sufficient quantities to enable Member States to adapt them and diffuse them on a large scale for their own purposes;
   (c) to put at the disposal of the Secretary-General of the United Nations two specialists with instructions to co-operate with the United Nations Secretariat in order to assemble relevant documentation in connection with the United Nations' action in Korea.

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monic reference. For the same reasons that have made them so suddenly popular his quartets may not wear so well as those by Schoenberg. Or it may be that, when the larger context of the Schoenberg quartets has become familiar, the Bartok quartets will take on a fresh quality in relation to them, like the Mozart quartets in relation to those by Beethoven.

All three composers accept and use, each in his own way, with more or less exact system, a harmony which takes for granted the chromatic equality of the twelve tones in the octave. The twelve-tone method of Schoenberg has been thoroughly documented and is already producing among lesser artists a new pedantry. Bartok's method borrows somewhat from that of Schoenberg, who returns the compliment, it may be undeliberately, by using in his String Trio the five movements with the introduction recurring at the end, invented by Bartok.

Ives's devices are his own, individually arrived at and difficult to separate from the immediate context in which they are used. Practically every device of twentieth century composition has been anticipated by Ives somewhere in his music; in most instances he has been the first to use it. In Bartok's Fourth Quartet, for instance, the fragment of folk melody that is the basis of thematic development is exposed briefly at the end of the movement. Ives in the same way exposes his underlying hymn tune at the end of the first and last movements of the Third Violin Sonata. All three composers use the technic of continuous variation.

No composer but Ravel has introduced voice in chamber music so successfully as Schoenberg. Bartok entirely avoids it. Ives has written many of his songs with very original chamber music settings, later revised for piano. Schoenberg introduces the singing voice to glorious effect in the two final movements of the Second Quartet and less gratefully in one movement of the Serenade; the **Ode to Napoleon** is built around the song-speaking voice, supported by piano and string quartet.

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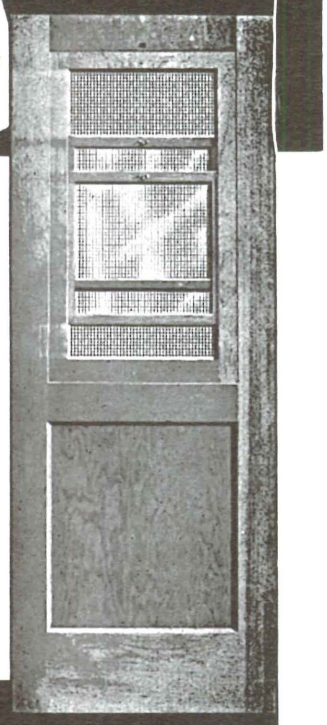

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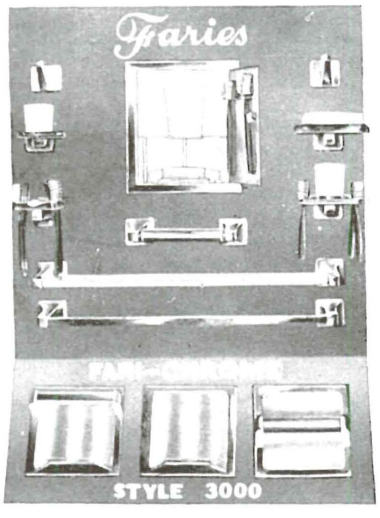

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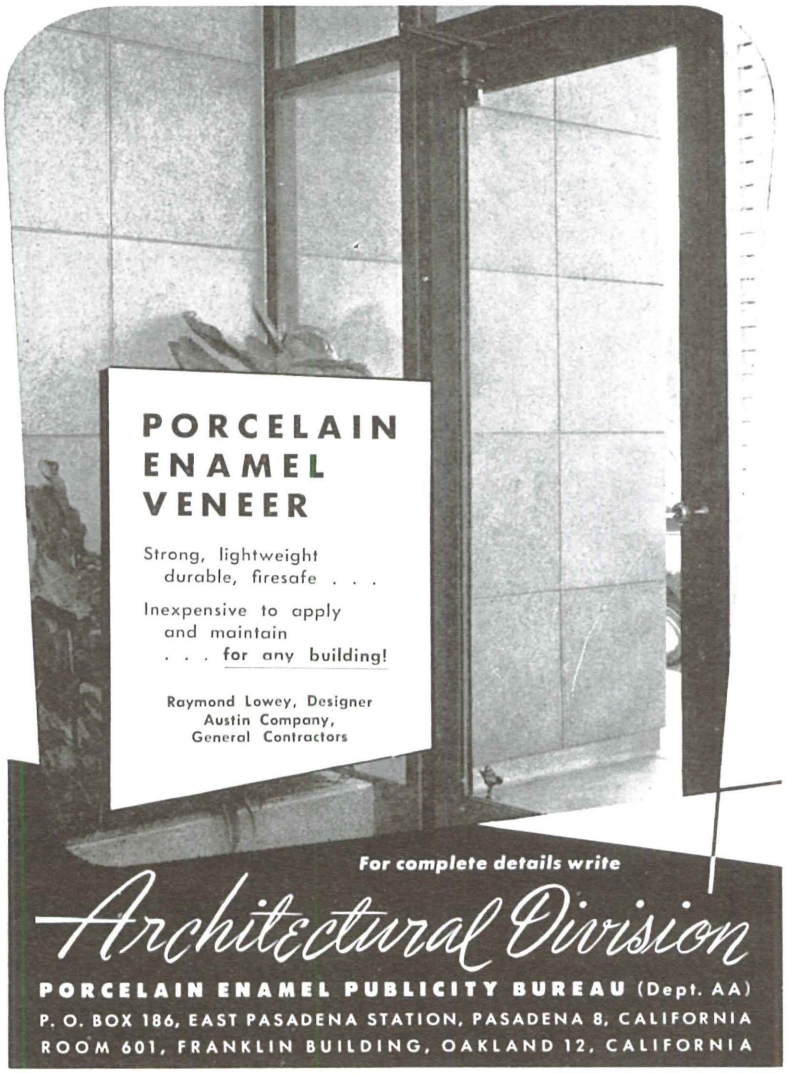
form, with a dense complexity of workmanship after the manner of Brahms. The First Quartet by Bartok is less eclectic and in some ways closer to the natural style of Brahms, but sections already stand apart from the traditional context, evoking the night-music with its translucent nature-sounds, and the tight folk-rhythms of the last three quartets.

As a whole, the movement structure of Schoenberg is more traditional than that of Bartok, though there is a tendency for the form to seek five movements, as in the String Trio, after the manner of the Fourth and Fifth Quartets by Bartok. Ives, with his characteristic independence of traditional movement structures, puts together a dramatically counterpointed **Discussion**, an **Argument** (scherzo) of violently opposed voices, and a **Call of the Mountains** in polyphonic melodies long as Mahler's and even more vigorously contrasted.

Of the eleven quartets, that by Ives is the most outspokenly original and perhaps the most prophetic of new things to come. The Third by Schoenberg is the definitive example of the harmonically expanded, melodic polyphony of the twentieth century at work upon strictly traditional forms. Schoenberg's Fourth Quartet and String Trio emerge into fresh fields of ultra-harmonic consonance, if such a term can be used to describe the already audible consistency of their sound within the extensions of chromaticism organized by the twelve-tone method. One may call this, not exclusively, music of the future already achieved, without the idiosyncratic peculiarity which makes the Ives quartet rather prophetic than a new form established.

The Bartok quartets are less melodic, generally slighter in structure and more delicate and lively in texture than those by Schoenberg and Ives, though a more delicate texture than that of Schoenberg's String Trio would be difficult to imagine. The melodic figures move often within a very narrow range of tightly integrated, rhythmically concentrated counterpoint. Bartok's counterpoint is very often a function of his rhythm; the rhythm of Schoenberg and Ives, resembling that of Monteverdi madrigals, ebbs and flows in polyphonic paragraphs like waves around a rock. Bartok is prolific of new devices to make the individual tone sound, as if it were a new thing in nature, experienced for itself without har-



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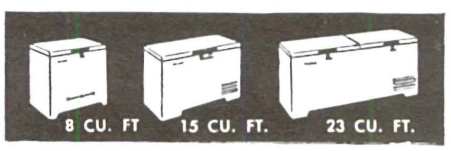

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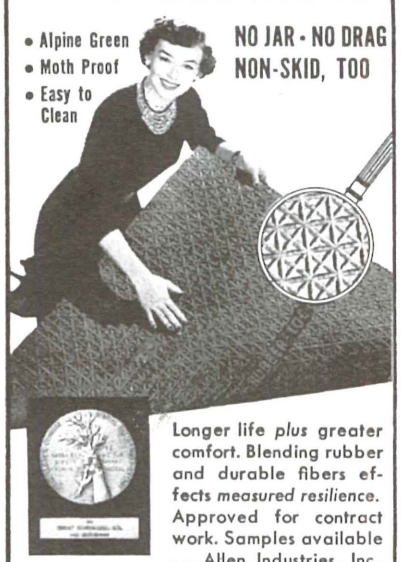

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The attempt to impose on string quartet an even contrapuntal style, resembling that of Bach's keyboard music, has brought both Hindemith and Harris to disaster. The four parts, though equal in value, are very different in quality; they must combine by contrasts, avoiding the continuously uniform registration of multivoiced keyboard style. Mozart explored this medium by adapting several of Bach's fugues, but the **adagios** he composed to accompany theses translations are better suited to the quartet idiom.

The first quartet by Schoenberg is the best example of melody as songlike as that of Schubert, polyphonically compounded and elaborated with all the inner working of a rich symphonic art. The first development section follows closely that of the first movement of Beethoven's **Eroica** Symphony. The several distinct but continuous movements are joined into a single enlarged Lisztian sonata-

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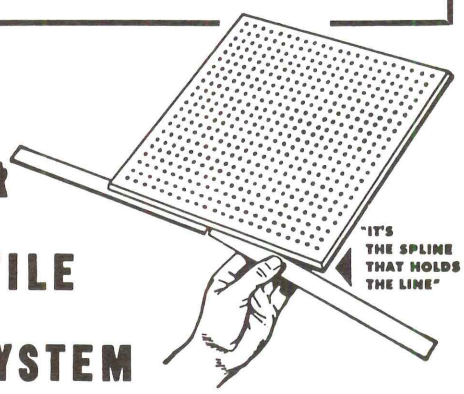

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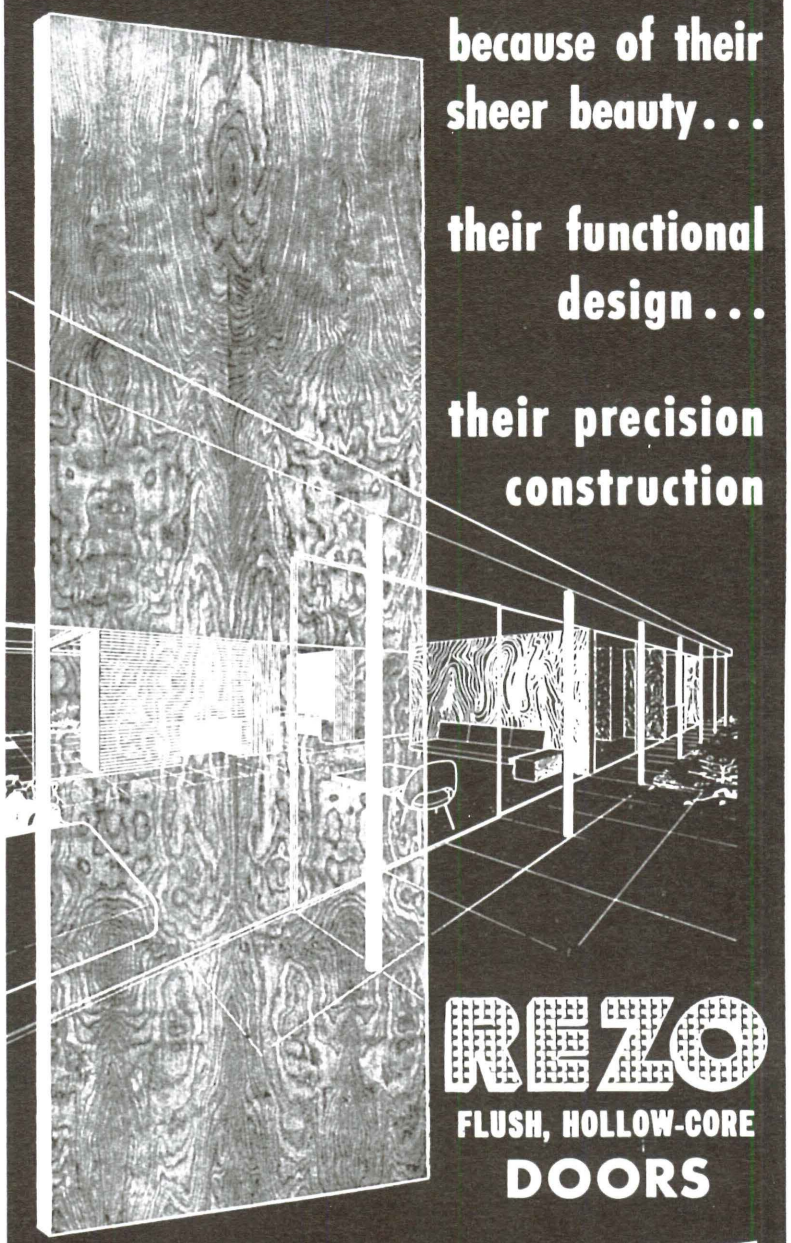

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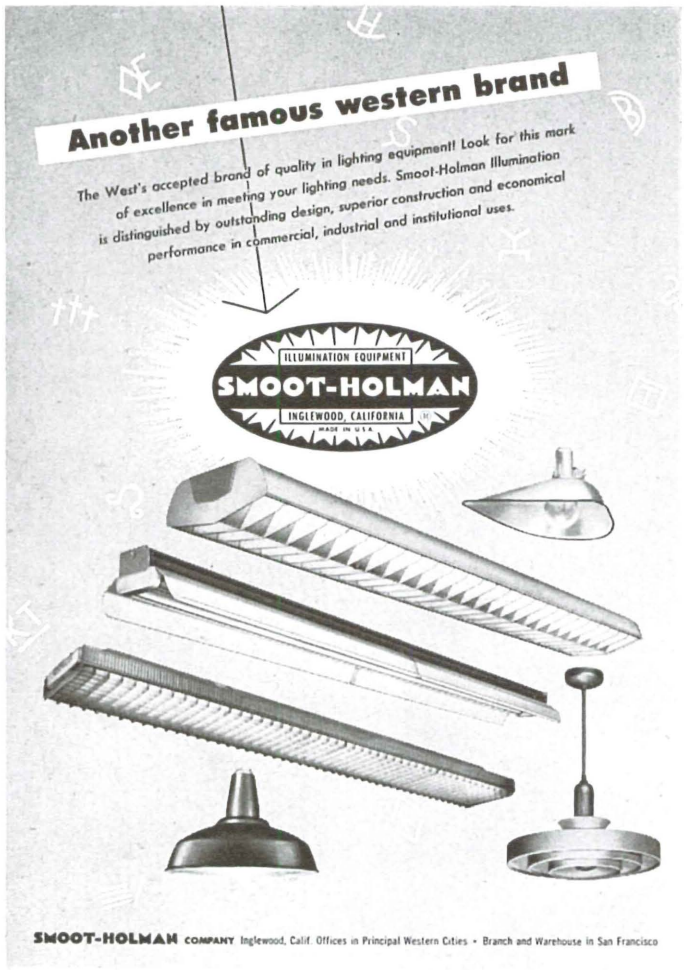

compositions by such other composers as Ravel, Hindemith, Berg, and Milhaud, are the central core of that art.

Several of these works have been available in more or less representative individual recordings, notably the Bartok Fifth played by the Hungarian Quartet and the Schoenberg Third played by the new Pro-Arte with Rudolf Kolisch, leader of the former Kolisch Quartet. It has not until now been possible for the general listener to make an accurate appraisal of the force and direction of these eleven preeminently important twentieth century quartets. With these available for repeated hearing in definitive performances one can expect a rapid change in the general comprehension of twentieth century music.

Apart from Bartok and Schoenberg, twentieth century chamber music has shown no definite direction of style. The single quartets by Debussy and Ravel and the too seldom heard **Voces Intimae** by Sibelius, representative of the best work of these composers, stand alone without past or future. Hindemith, Milhaud, and Roy Harris have each written several quartets in a variety of forms without establishing any one style, except the always charming but slight lyricism of Milhaud, as peculiarly their own. Chamber music has been for them another manner of occasional composition.

To rank the Second Quartet by Ives with the works by Bartok and Schoenberg instead of among the occasional productions of other twentieth century composers may seem presumptuous to those who are not yet well acquainted with this quartet. That it was written early in the century is no argument in its favor, though listeners may be startled to find Schoenberg anticipated in the first movement and Bartok in the second. The third movement anticipates nobody; it is the best single movement by Ives yet to be heard; its breadth, compression, and polyphonic independence expose the more nervous, and in some ways narrower, working of its European rivals. This quartet is the best proof that the music of Ives, as the critic Alfred Frankenstein recently asserted, "will figure largely in the second half of the twentieth century." It is a renewed argument for complete performance of the Fourth Symphony with its still untried finale. One may hope to learn that the unknown First Quartet bears the same relation to the Second as the First Piano Sonata to the better known **Concord** (Second) Sonata.

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bad press which Hollywood got when the President of the Screen Directors Guild, Joseph Manckiewicz, at first refused to take a loyalty oath on his return from Europe, on the grounds that the measure to insist on this procedure had not been constitutionally adopted. It matters little that later constitutionality was adhered to, and he signed the affidavit; what matters is that newspapers throughout the country branded Hollywood screen directors as communists. One cannot escape the conclusion that if the Screen Directors Guild had not initiated this step in its membership in the first place, Hollywood would never have gotten this particular black eye. Again, logic does strongly suggest that it is the communists themselves who promote strife—and the Screen Directors Guild was a scene of several week's bedlam—by clamoring for oath-taking. This looks to be a very subtle, an un-American maneuver. It ought to be remembered, too, that film workers in the Third Reich, and film workers in the Soviet Union, had to take loyalty oaths. In Germany they took them once a year on Hitler's birhtday.

MUSIC

PETER YATES

TWENTIETH CENTURY CHAMBER MUSIC

The appearance of the six string quartets by Bela Bartok (recorded by the Juilliard Quartet), the four quartets by Arnold Schoenberg (the first public issue of the recordings made privately in Hollywood by the Kolisch Quartet during 1937), and the Second Quartet by Charles Ives (Walden Quartet), all within a few months, brings to focus the art of twentieth century chamber music. Until now twentieth century chamber music has seemed, to all but a few listeners, who have enjoyed special opportunities to hear it, to be a diffuse spread of occasional compositions with no stylistic focus or core. These quartets, to which may be added Schoenberg's Septet and String Trio, Bartok's **Contrasts**, and a few representative

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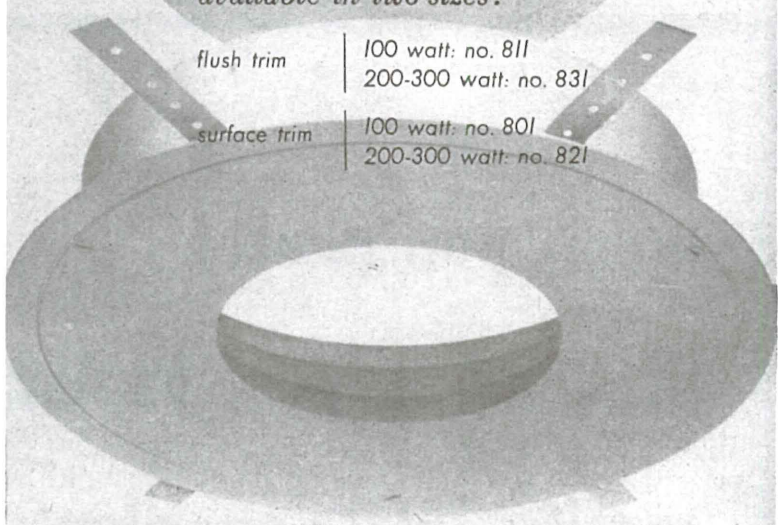

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ination in Hollywood had the same experience. The point of Mr. Menjou's reported findings seems to be that the American public apparently does not read the full text of Congressional Hearings; is apparently satsified to glance at dramatic headlines and extract the easy obvious; and is apparently indifferent about the cross-currents of Hollywood's drawing room politics in the first place. The case of Shirley Temple will suffice to indicate how broad the jump to conclusions can sometimes be. When she was seven or eight, Shirley's agent authorized Christmas greetings in publications throughout the world through paid advertising. One of the papers was the French Communist news organ, "L'Humanite." On the basis of this prima facie evidence, Shirley was branded as a Communist supporter by Congressman Dies in Congress.

It is the view of many serious people in Hollywood that an oath of this kind—although, as one trade paper aptly pointed out, boy scouts take one before every troop meeting, why shouldn't grown men?—may ultimately do more harm than good. The Communist Party, according to recent reports, has instructed its membership to take loyalty oaths of any kind without compunction or without reference to the principles of freedom of conscience involved, which is, of course, in general conformity with the Party practice of accepting the means for sake of the extremes. This means, in effect, that honest, sincere, loyal Americans who have designed this oath as an instrument of rooting out evildoers and evil-talkers and evil-thinkers, will be standing shoulder to shoulder with the very element which they have been attempting to expose and out. And to complete the circle, logic, it seems, would dictate that the very men and women who now insist on a loyalty oath would themselves be guilty of association. Such documents as "Red Channels" and the "Fourth Report on Un-American Activities in California," compiled by a State Committee headed by Senator Jack Tenney, have established categories of culpability, to which now must be added proponents of loyalty oaths.

And if logic should not suffice, then it can be pointed out that Hollywood today, torn by wrangling, name-calling, division and internecine quarrelling, represents a situation which Communists themselves would have joyfully concocted, for Communism, we are told, thrives on dissension, suspicion and unrest. The MPIC is dedicated to bringing good will to the industry; yet, look at the

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critics. In his latest book, **Impressionists and Symbolists,** he picks up the threads of an earlier work oddly titled **Modern Painters,** for it began with Goya and ended with Courbet who died in 1877. This volume begins with Manet, who in 1855 was a pupil of Couture in the Ecole des Beaux-Arts, and closes with Toulouse-Lautrec, who died at 37 in 1901 and currently is the subject of a commemorative exhibition in New York. The book is profusely illustrated, though the cuts are small and in black and white, and it provides a good general introduction to the kind of painting most acceptable and admired by the public today.

As critic, Venturi seldom passes up an opportunity to leap upon his favorite hobby horses. Consequently it behooves the reader to watch the performance closely or he will find himself galloping off into a never-never land. This happens when Venturi veers off into obscure, mystic passages marked by such rhapsodic phrases as "joy of creation," "pure creativity," "passion" and that old harpy " beauty." The author also applies his own arbitrary criteria in evaluating particular pictures. This arbitrariness proceeds from an insistence upon unified, articulated space and volume. However, it is precisely the rejection of expected color values and space construction by the Impressionists that opened the way to twentieth-century painting.

Although invidious comparisons are odious, it must be said for the meat and potatoes reader that the subject has been covered more adequately and intensively by Wilenski and Rewwald. More adequately because Wilenski's **Modern French Painters** awakens to more blooded life the men and the period in which they lived. More intensively in Rewald's **The History of Impressionism** which exhaustively documents the struggle for recognition and exposes more clearly creative problems and contributions as well as the all-important interacting influence these men had upon each other. Nevertheless, **Impressionists and Symbolists,** well-indexed and with a good bibliography, takes a needed place as a serviceable introduction to nineteenth century painting.

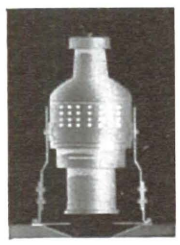
CINEMA

ROBERT JOSEPH

Within the near future the personnel of the motion picture industry in Hollywood shall be called upon to take a mass loyalty oath as a step toward assuring the American public that Hollywood is not a seething hotbed of disloyalty, and that American films which appear on neighborhood theater screens are not surfeited with subversive content. The oath itself, in the form of an affidavit, shall be voluntary, with its wording and text prepared after much study and care by a specially selected sub-committee of the Motion Picture Industry Council, an organization comprising almost all of the leading craft unions, talent-creative guilds and management. The MPIC is dedicated itself to improving Hollywood's public relatoins. The oath, in effect, will be designed to guarantee the essential Americanism of those who work in the industry—from receptionists to producers—and to discount the extent of parlor pinkism in the film capital, discrediting what is left.

There is no doubt that intermittent, Congressional and State investigations, as well as both loose and thoughtful charges have combined to give the general public the sense that there is a groundswell of left thinking in Hollywood. The public has assumed somewhat similar attitudes toward other artists' colonies like Taos, Wesport, Carmel and Greenwich Village in the past. But there is also reasonable doubt and cause for wonder whether or not a loyalty oath, voluntarily imposed upon the industry, is the most effective way of either solving this particular problem in public relations, or the most effective way of separating the sheep from the goats.

It will be remembered that screen actor Adolphe Menjou was one of the most direct and evocative spokesmen for cleansing the Hollywood stables of Hollywood's frenetic fringe. Yet, it was Mr. Menjou himself who reportedly recounted later that while on tour in the hinterlands, he was often confronted with completely incorrect charges that he himself was a communist or fellow traveler. Other stars who also appeared as friendly witnesses for the Congressional Committee which investigated the extent of communist dom-



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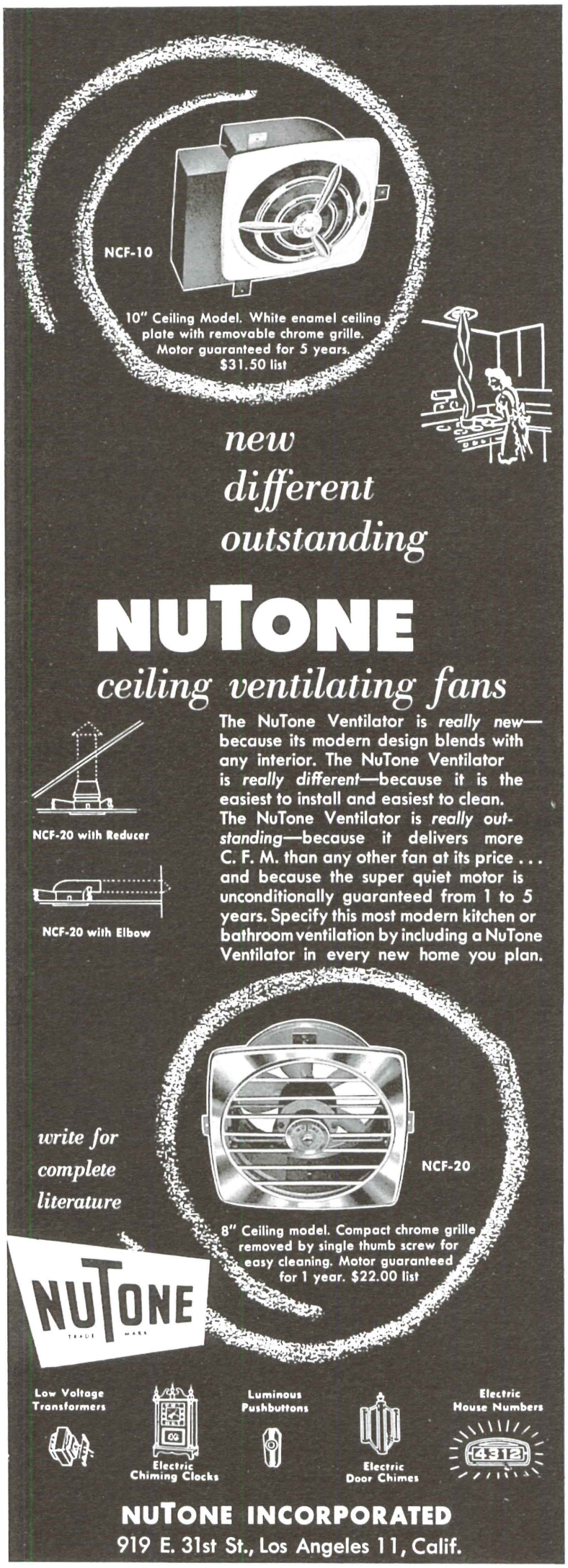


BOOKS

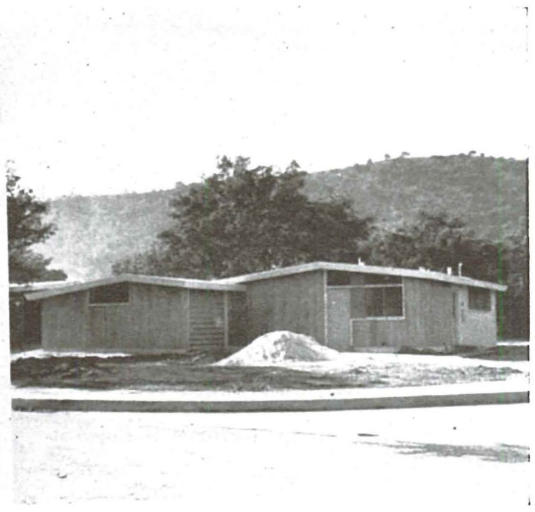
JULES LANGSNER

THE WORK OF OSCAR NIEMEYER by Stamo Papadaki. Reinhold Publishing Corporation—$8.50. Since his collaboration with Lucio Costa and Paul Lester Wiener on the Brazilian Pavilion at the New York World's Fair of 1938, Oscar Niemeyer has exerted increasing influence on that contemporary international style, functionalism, of which LeCorbusier is the most prominent exponent. The first comprehensive survey of **The Work of Oscar Niemeyer** is by the same author, Stamo Papadaki, who did a similar job on Le-Corbusier in 1948. Most of the 220 pages of this book are given over to plans and photographs, starting with a day nursery of 1937 and culminating with a projected manufacturing center for food industries in 1950. In between are the justly-famed Ministry of Education and Health in Rio de Janeiro, homes, hotels, office buildings, theaters, monuments, and the startling Church of Saint Francis of Assisi at Pampulha. On the basis of this body of work, there no longer can be any question that Niemeyer has attained major stature as an architect whose personal style has far-reaching implications. It might be well to mention some of those implications. Along with such fellow countrymen as Lucio Costa and Alfonso Eduardo Reidy, Niemeyer, as a Brazilian, enjoys certain special advantages. Outside the main currents of architectural exchange, the creative Brazilian architect has been able to approach his problems with directness, simplicity and freedom. Furthermore, Brazil offered a felicitous native idiom that had suggestive possibilities. Portugese Baroque, which proliferated luxuriantly in Brazil, allowed these architects to enlarge the stripped geometric form of earlier functionalism with new plastic dimensions. Niemeyer broke away from the cubed layercake with curvilinear variations that take full advantage of the enrichening possibilities of cast concrete. The simple vaulted nave and series of four successive vaulted shell-like forms of his Church of Saint Francis of Assisi suggest many variations, in the years to come, in other types of buildings. Then again, to cite the well-known brise-soleil, Niemeyer screens the glare of the Brazilian sun in an arresting manner that functions but also expresses an attitude that building is more than efficient shelter.

Niemeyer deserves hosannahs for his efforts to enlarge architecture by once again restoring to their proper status those neglected peers, painting and sculpture. Too many architects have come to the peculiar, and as far as I can see, untenable conclusion that architecture must preserve an inviolate purity, above all from contamination by painting and sculpture. To these misguided souls, Portinari's mural at Niemeyer's Church of Saint Francis of Assisi, should, though it probably won't disabuse them of this dogmatic notion. Niemeyer has the self-assurance to incorporate a mural that speaks to us in Portinari's own voice. There is no attempt to subordinate "decoration" as in many modern buildings. The main deficiency of this book is the lack of an adequate text. After looking at Niemeyer's work, this reader wanted to know more about the ideas, and the sources of those ideas, that led to the flowering of architecture in Brazil.

INTRODUCTION TO FUNCTIONAL DESIGN by Richard Adams Rathbone. The McGraw-Hill Book Company—$3.75. An Assistant Professor of Drawing and Painting at the Yale School of Fine Arts, Rathbone has compiled a workmanlike, pedagogic, and scarcely stimulating treatise on "how to" organize the structural elements of painting. Conceived as a textbook, its barren formulas, presented in a dry, academic manner, are enough to discourage any young hopeful painter. The author, like so many teachers of art in our colleges, is embalmed in a lifeless "classicism." Thus he says, "The classic viewpoint is broad in its scope, controlled in its emotion, and easily the most noble of all conceptions in presenting the ideal." A living, vital painting is not likely to arise from the dry bones of this kind of tedious, classroom instruction.

IMPRESSIONISTS and SYMBOLISTS by Lionello Venturi. Charles Scribner's Sons—$5.00. Lionello Venturi is Professor of Aesthetics at the University of Rome and one of the world's foremost art

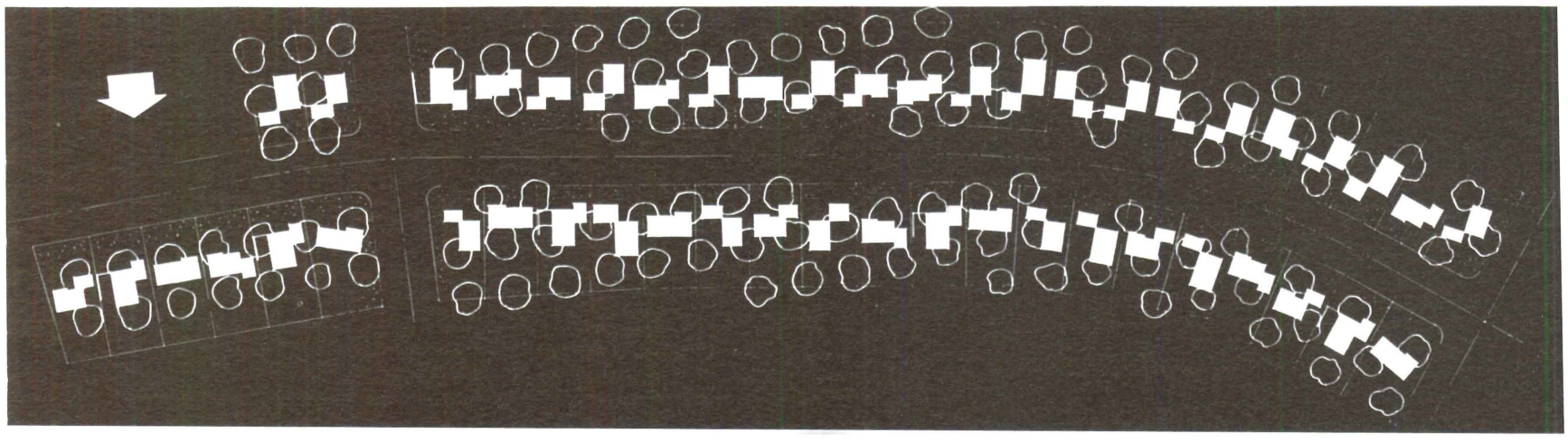


This project of 48 small houses is now nearing completion in an orchard of walnut trees backdropped by rolling hills. Variations in elevations, natural redwood, and exterior wall surfaces in ochre, browns, and greens give the houses a generally consistent and homogeneous appearance.

The two-bedroom plans of 750 sq. ft. and 812 sq. ft. and one three-bedroom plan of 960 sq. ft. with a total of seven elevations produce the necessary "diversification." The plans are simple and open and use the lots, 115′ x 56′ to an excellent advantage for outdoor living areas, service and general garden space.

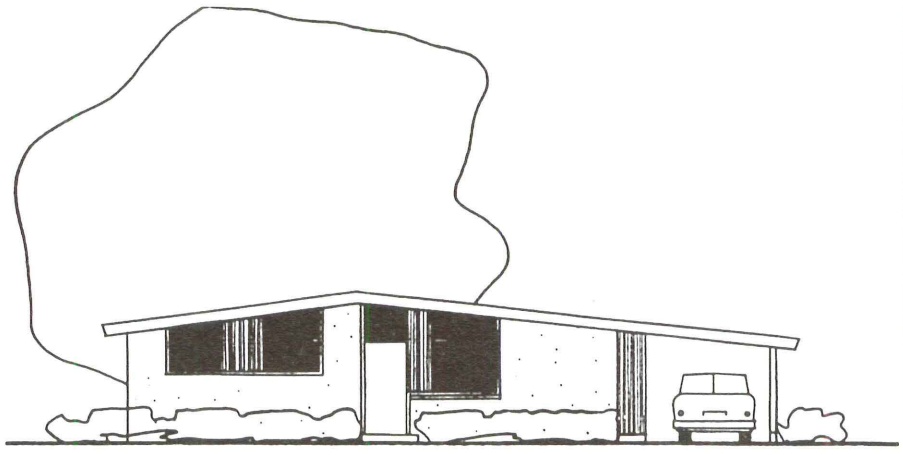
Interiors have plastered and painted walls with a rubbed two-inch-thick planked ceiling over four by ten exposed rafters. Floors are cork and asphalt tile on a slab. Window areas are made up of sliding aluminum frames and fixed glass run in flush to the planked ceiling. Cabinets and built-in storage are conventional tract-house work.

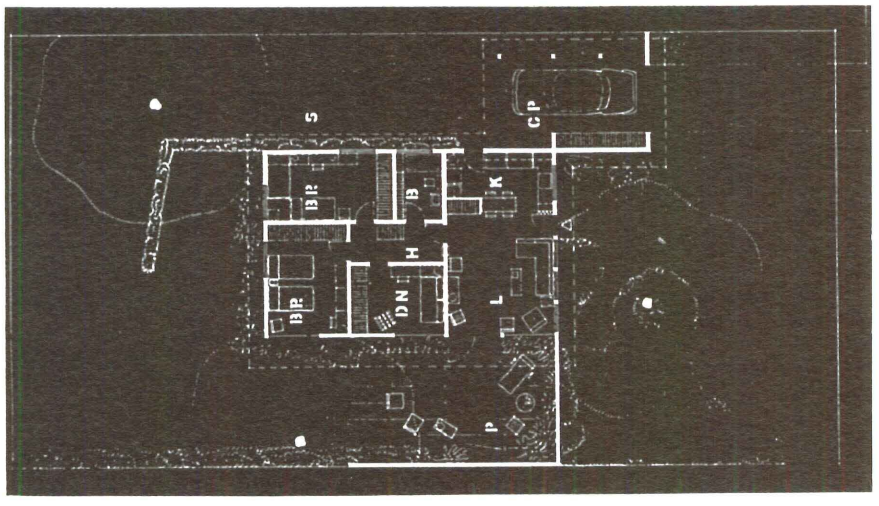
The designer deliberately undertook to stay on the more restrained side of modern design in order to mollify F. H. A. with the rewarding result that the plans were processed without too many changes or reversions to the level of standard "tract practice." However, numerous details were modified with either cost or "normal tract practice" given as a reason. Too many of these changes were due to lack of control of the type of product or method of installation as supplied by subcontractors. As a whole the project is well integrated visually and functionally, and in spite of the necessary compromises it is a reasonably good example of enlightened small house design at the commercial level.

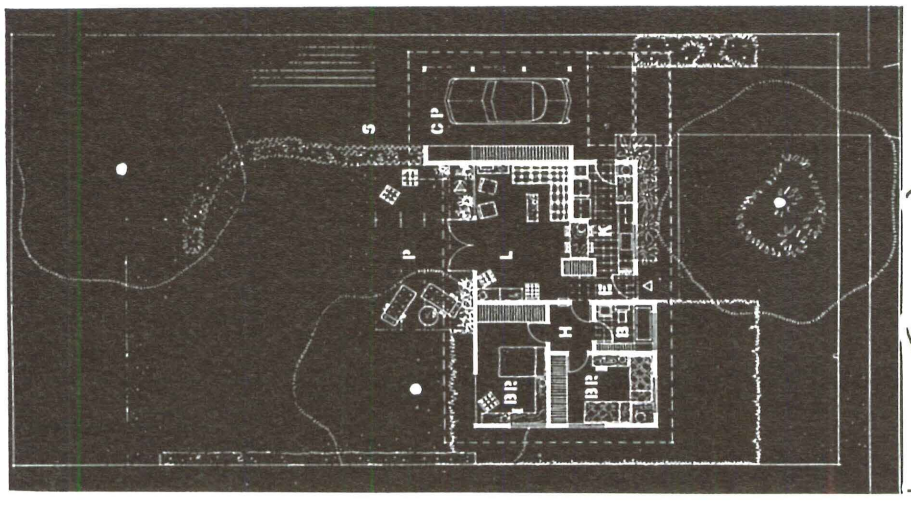


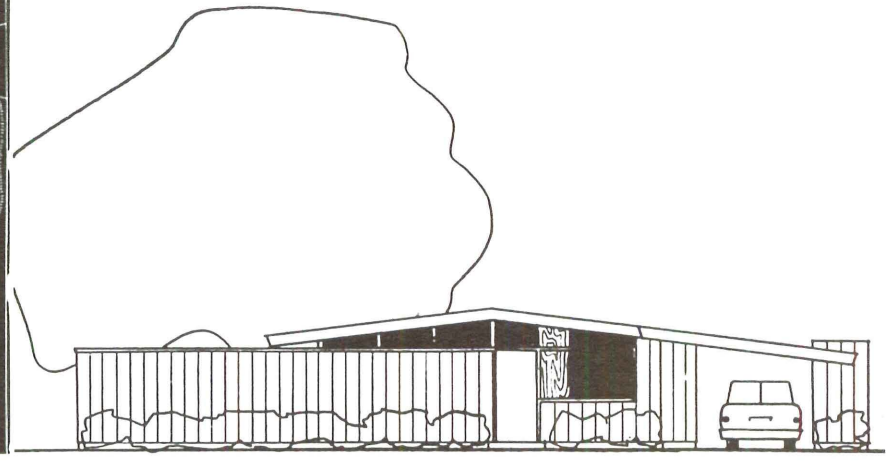
It is interesting that this development is being built, financed, and processed under the same conditions, and through the same agencies, and by the same builders and developers that have, in the past five years, done a great share of the conventional tract projects in the Los Angeles area. In this case, the reasons given for turning away from the more usually conventional were to gain better use of the small lots for outdoor living activities, to test public acceptance of modern appearance and principally to build houses and sell them readily in an area where the demand has not been as great as in development closer to the metropolitan center.

The sales agent has said that the "most important factor in evaluating tract houses is public acceptance through purchases. If this and others of like design ore sold quickly, future tracts will not be financially compromised." Even though the financing of this project was not on a parity with more conventional operations the builder, developer, and sales agent have all expressed a keen desire and intent to build more in this "inconventional" idiom.









A TRACT OF SMALL MODERN HOUSES

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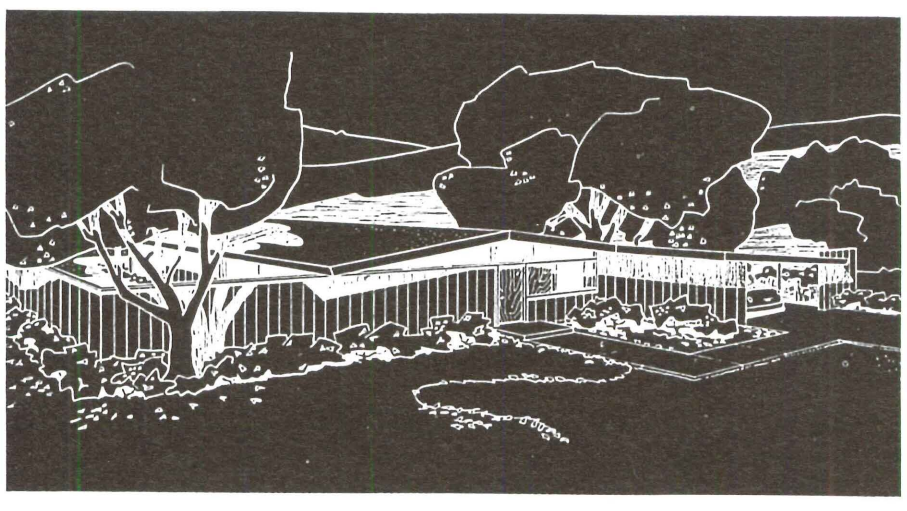
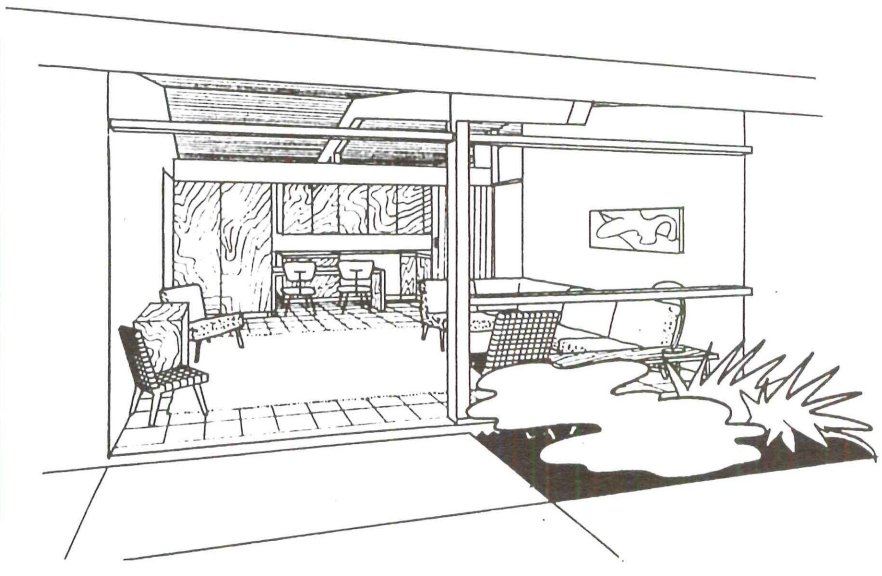
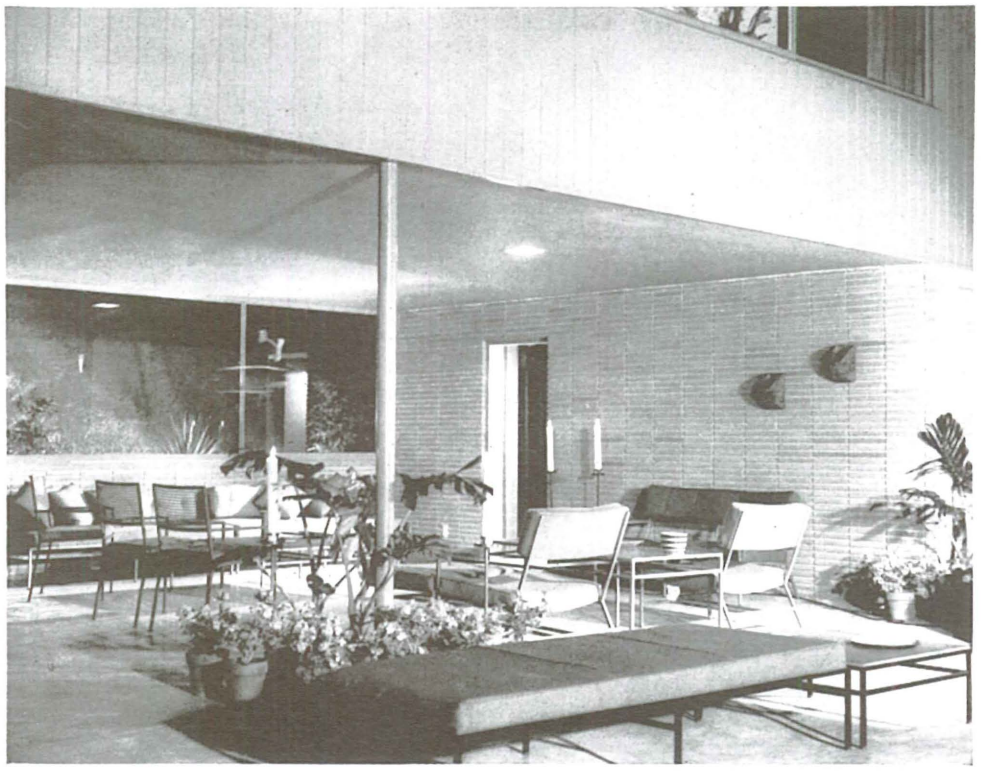




The living room fireplace is set in glass. Colors are tones of brown with green and persimmon accents.



The loggia adjoins the living room and has easy access to the kitchen. The pool is the focal point and radiant heating in the loggia and around the pool assures comfort on cool evenings.

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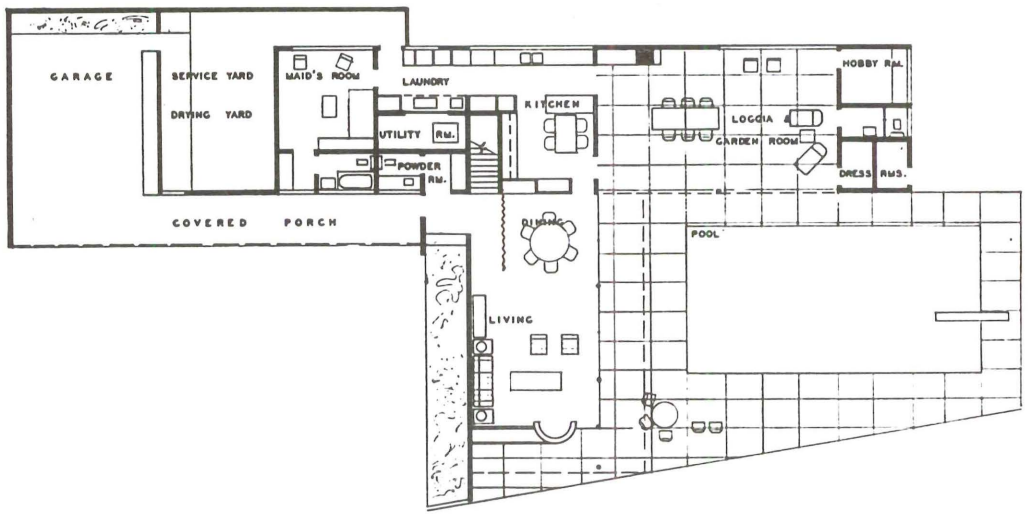

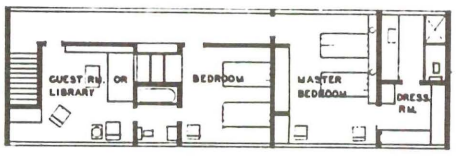

SECOND FLOOR

A HOUSE IN ROYAL OAKS BY SUMNER SPAULDING • JOHN REX, ARCHITECTS
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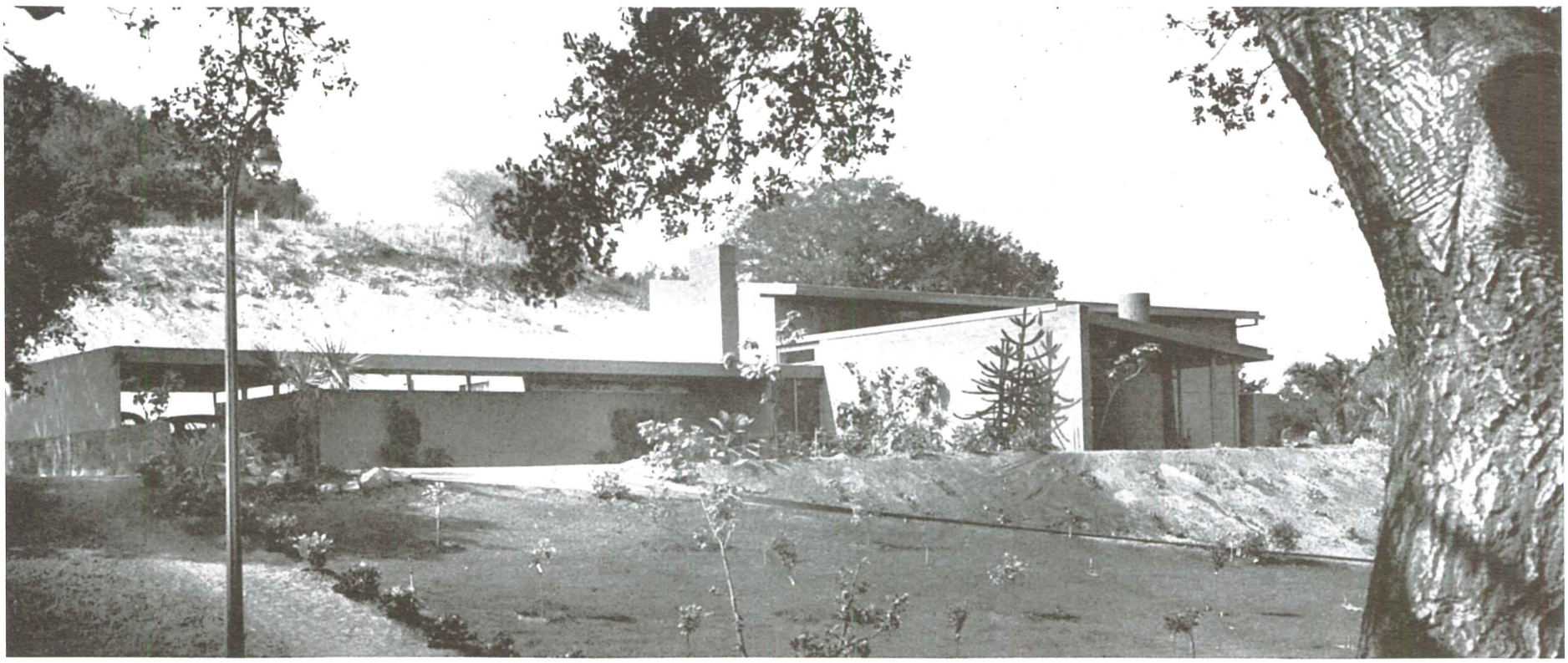


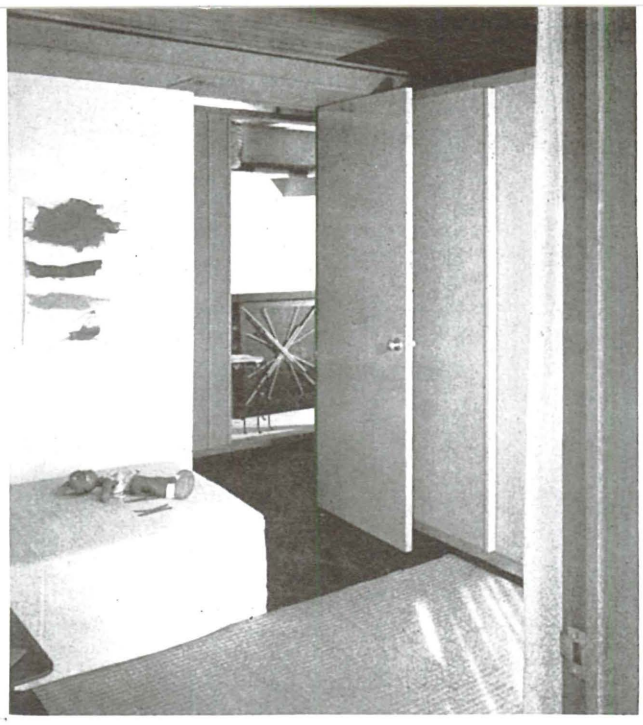
photographs: Maynard L. Parker
Fred William Carter

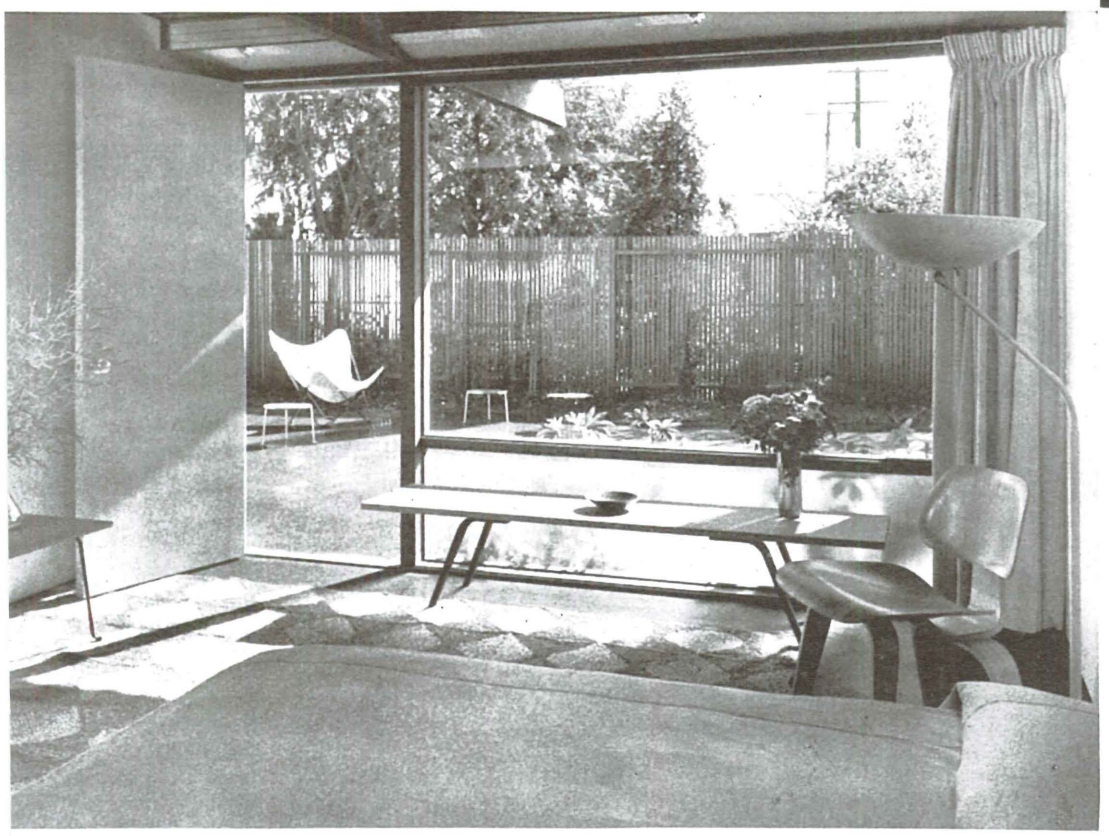
The house was designed for a long, narrow piece of flat ground on a ledge 12 feet above the street. A steep bank rises sharply to the rear. A handsome group of large oak trees serves as a background for the approach to the motor court.

A room arrangement was finally determined upon which allowed the three rooms on the second floor to be used either as three bedrooms with two baths, or a library off the entrance hall and two bedrooms.

The house has been designed for a maximum of outdoor living, and an attempt has been made to make these facilities easy to use. The basic exterior materials are brick, redwood, and glass, with hardwood and plaster on the interior. All sash and doors are sliding steel. The house, terrace, loggia, and swimming pool are radiant heated. The carport has been designed with a large planting area in the rear.

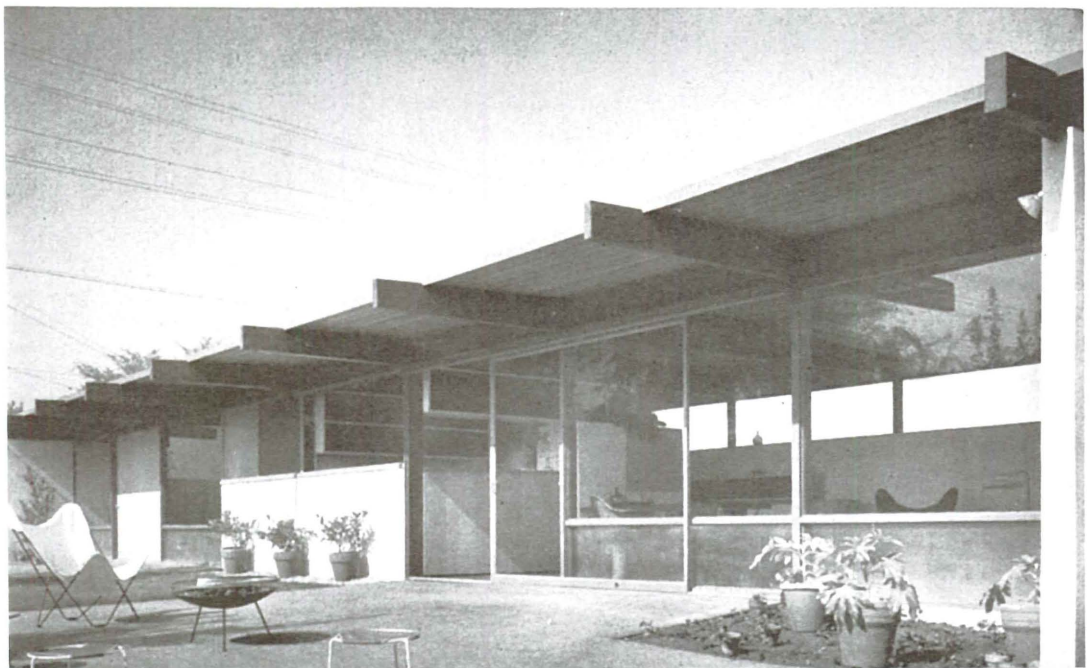
A SMALL CONTEMPORARY HOUSE

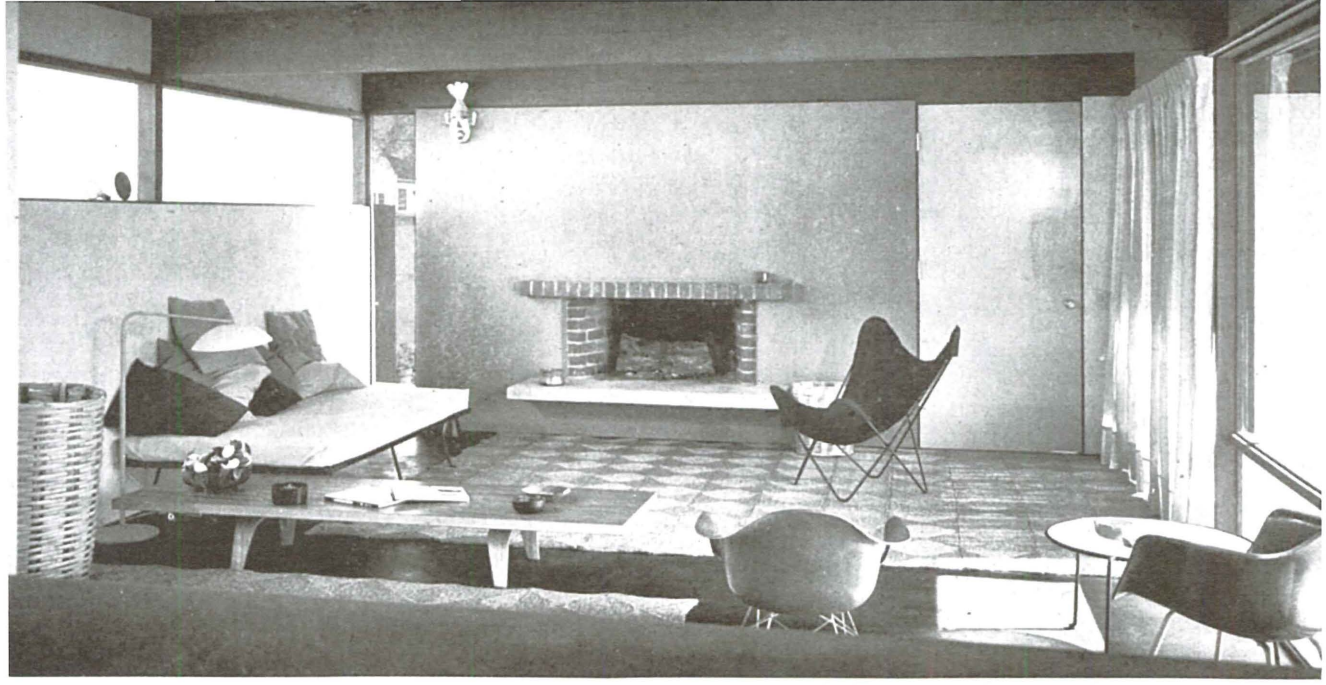




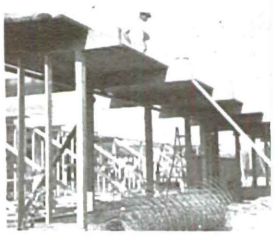
Specific features of the house include: fireplace with raised hearth; 8 foot wide sliding glass door with steel frame between living room and adjoining terrace; cork topped pass-through bar between kitchen and dining areas, space for apartment range, refrigerator, and automatic laundry; stainless steel sinks set in linoleum drain and splash; maple cutting board counter top between refrigerator and sink areas; stainless steel counters on each side of range space; small laundry tray between range and automatic laundry; 8 all metal drawer units in kitchen; exhaust fan over range; garbage disposer; 3 accent lights over different kitchen work areas; sliding kitchen cabinet and wardrobe doors; indirect lighting over wardrobes which provides direct lighting inside; adjustable shower and tub filler; cork topped hamper and dressing counter in bath; bath linen storage; 60,000 BTU forced air furnace with thermostat control; 30 gallon automatic gas water heater; over 4 times the usual minimum closet space; carport storagewall for usual garage storage.

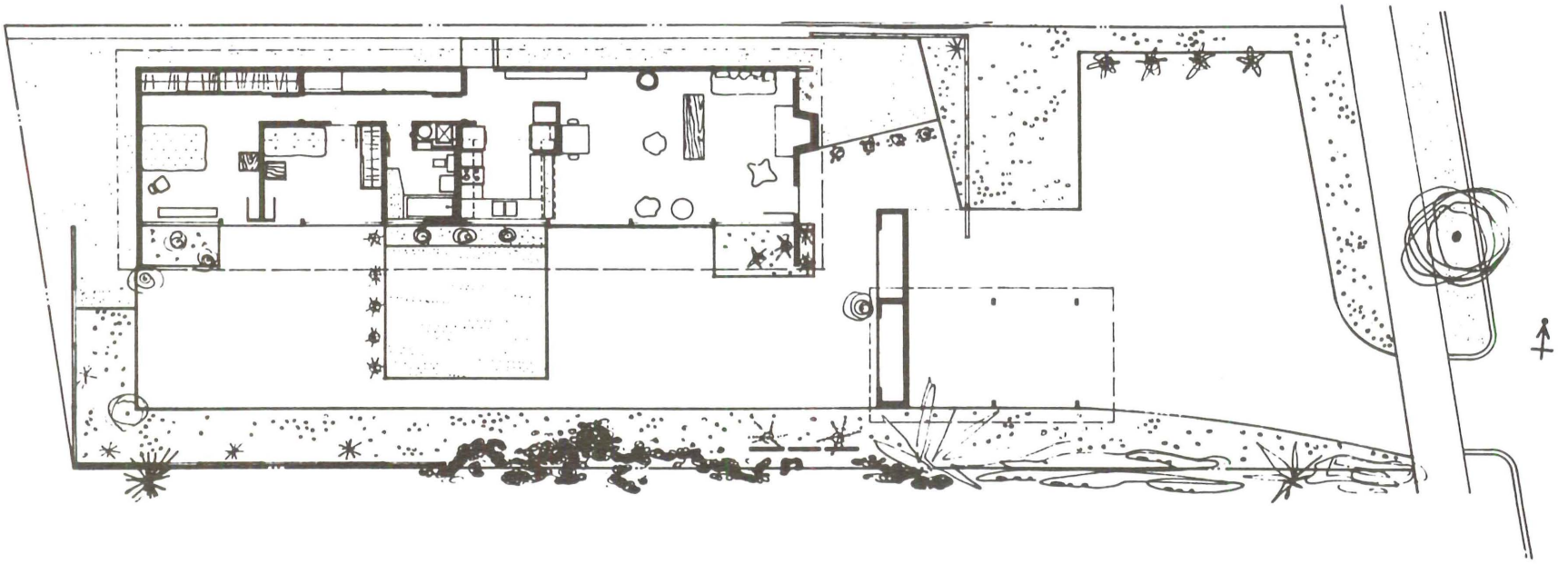
A price of $12,500 on the existing 1030 square foot house includes lot, carport, outside storagewall, screening fences, landscaping, and paving. Duplicate or modified 2 and 3 bedroom versions of this house could be adapted to specific owner requirements on an owner-builder or general contract basis. Costs could be appreciably reduced however, and homes competitively priced through mass building methods of a tract development.

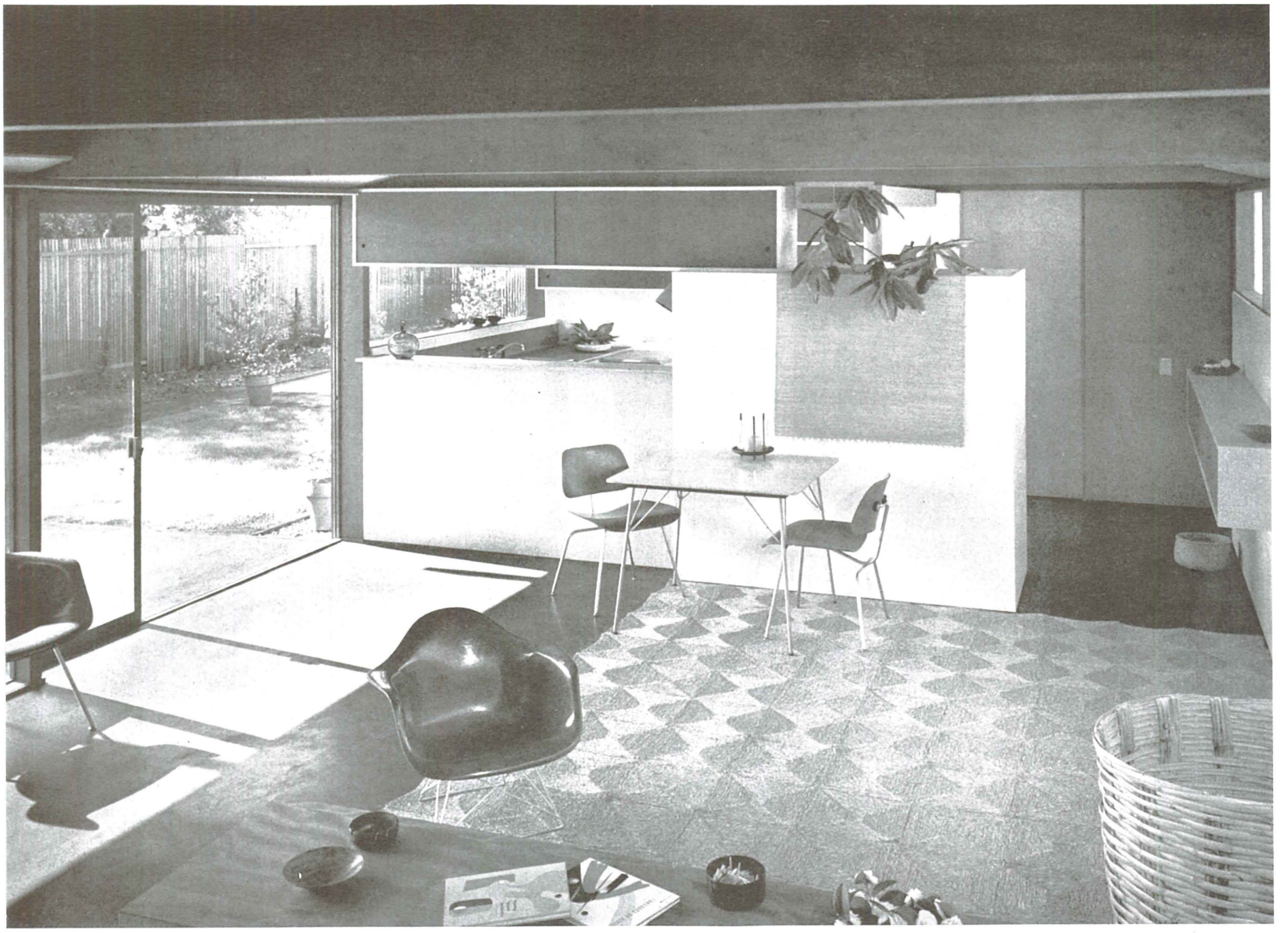




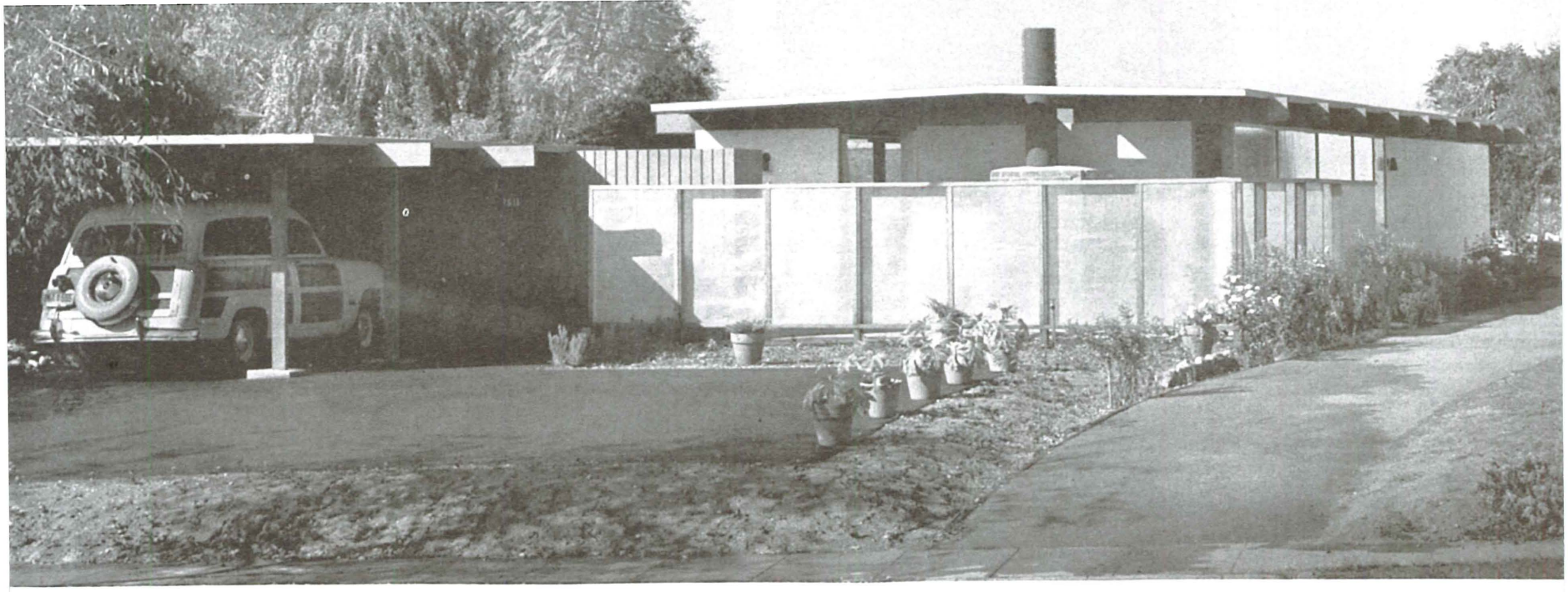
BYLES • WESTON, III



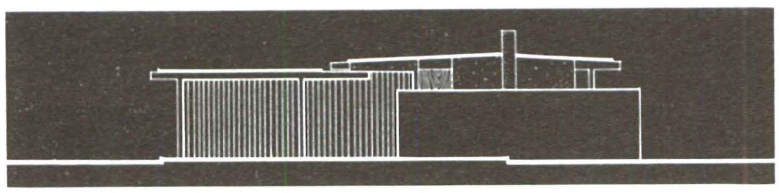




A project undertaken to prove that good design can be moderate in cost



photograhps: James Reed



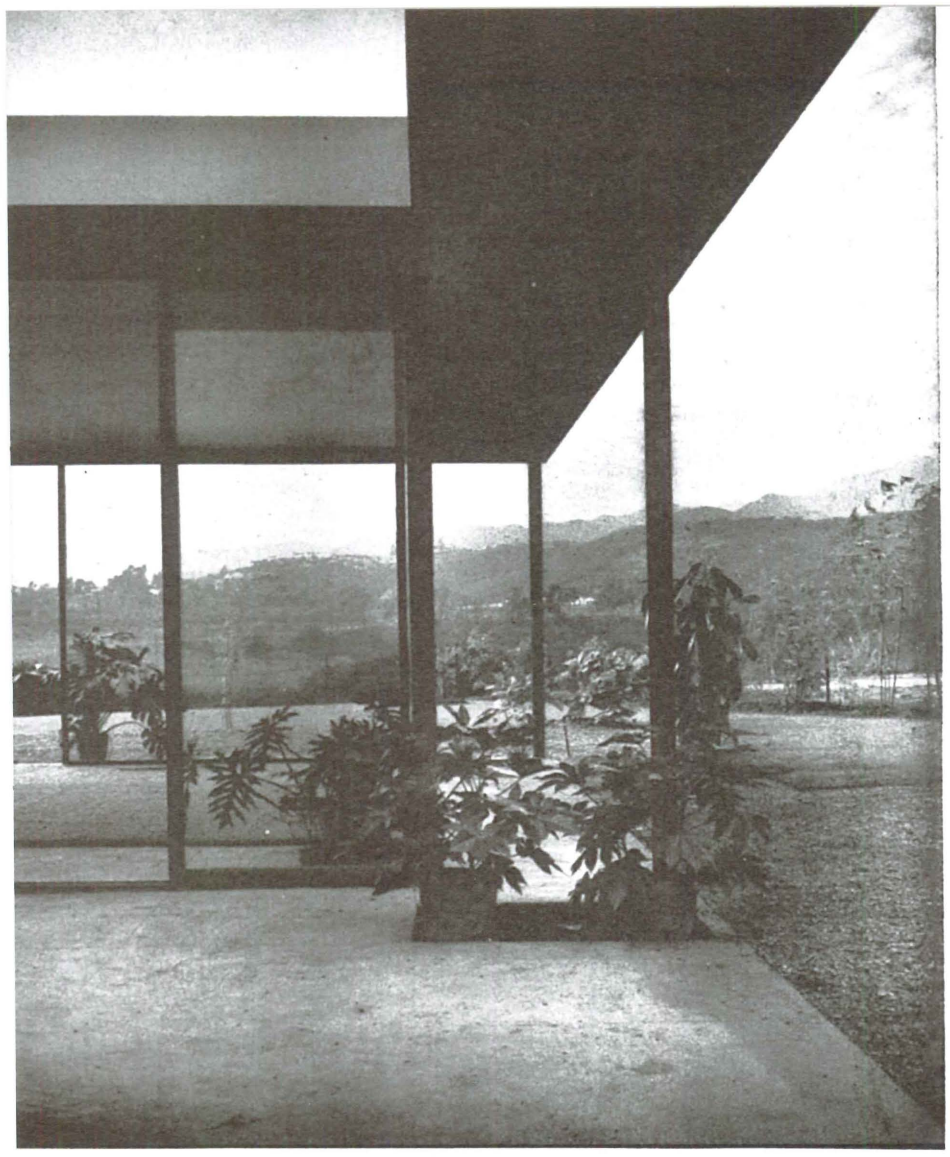
A SMALL CONTEMPORARY HOUSE

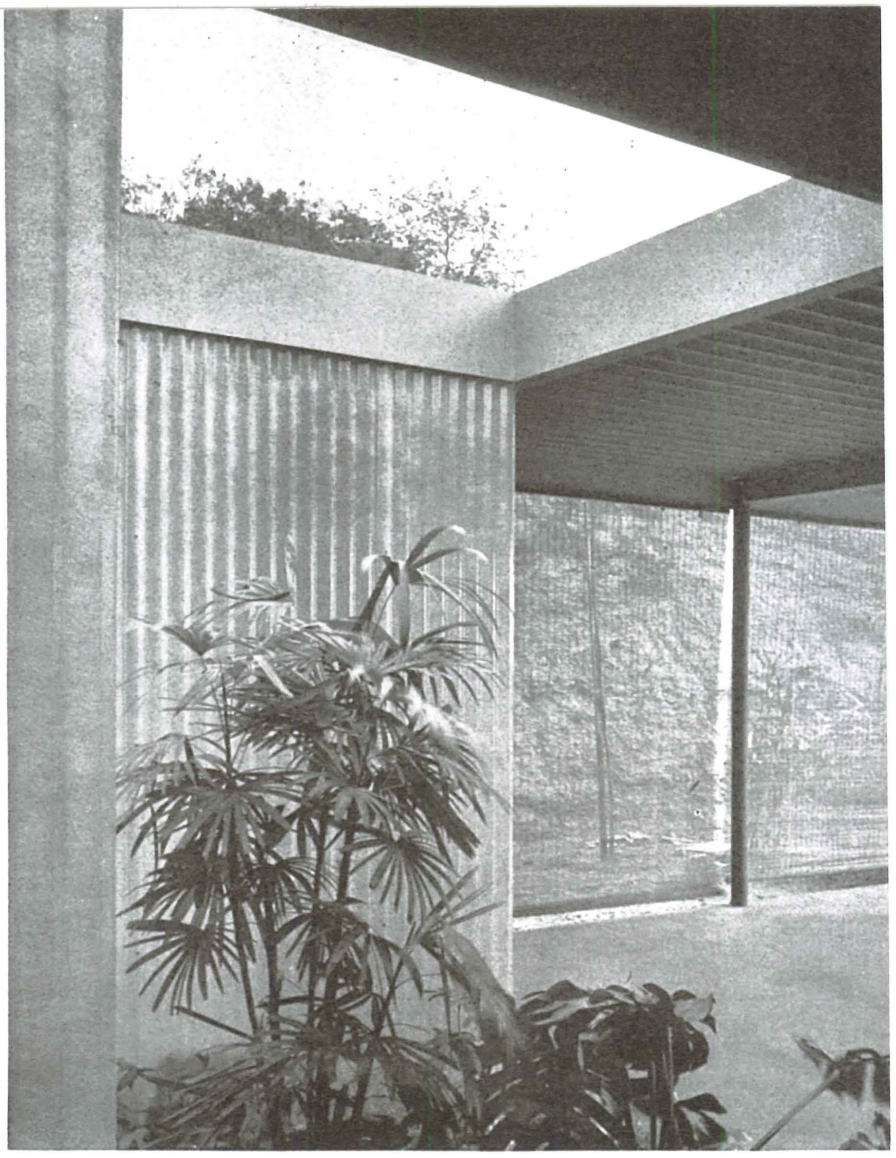
H. DOUGLAS BYLES • EUGENE WESTON, III
designers

The purpose behind this project was to demonstrate a more usable solution for living on an existing narrow city lot. Standard construction materials and methods were used within a disciplined structural system in order to realize lower costs.

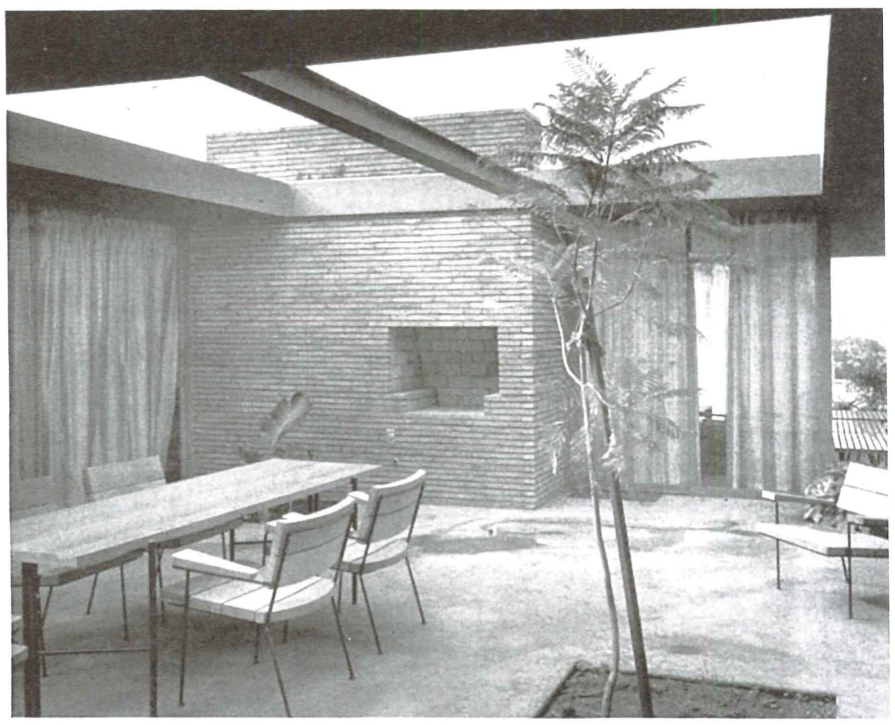
A primary concept was the relationship of the house to the site. The long and narrow lot suggested the floor plan; the arrangement of the house parallel to the length of the lot permitted outdoor areas immediately adjacent to corresponding indoor areas. The lot, 45′ x 130′, faced east thus opening the house to the south and allowing the use of solar heat. The carport and turnaround at the front of the lot was screened from the outdoor areas by a storagewall. Asphalt paving with a cement sweep was used on the terrace areas; hardy native plant landscaping was used for minimum care.

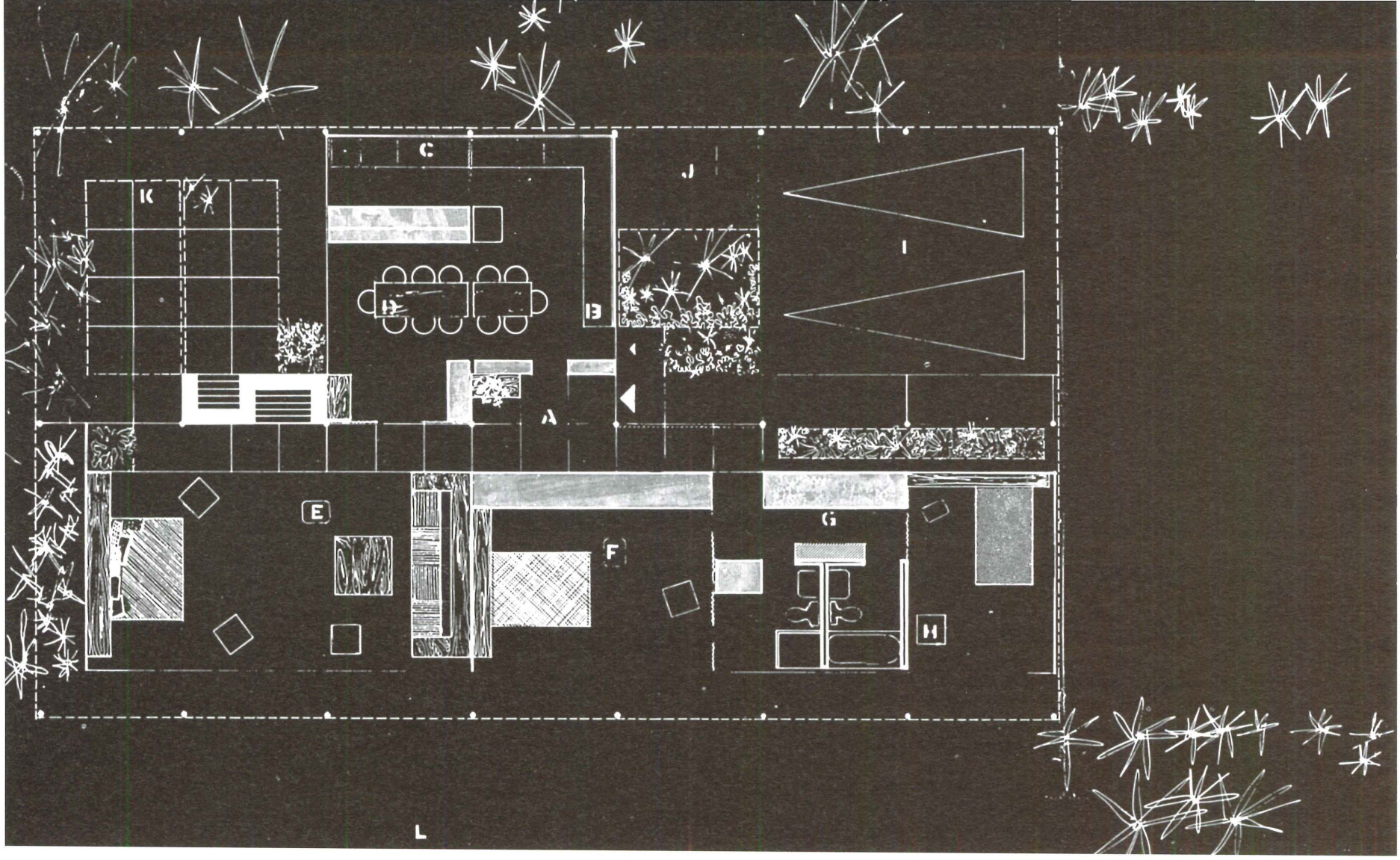
The general construction of the house consists of: 4-inch concrete slab with steel mesh reinforcement, integral waterproofing, integral color, over crushed rock fill; select structural Douglas fir posts and beams at 8-foot centers with 2-inch tongue and groove roof decking over; ½-inch glass fiber insulation under a 3-ply composition roof with a gravel topping; all glass fixed in stops between posts, ventilation provided through plywood transoms between beams; all interior and exterior walls stucco with integral color or painted surfaces; metal casings enclosing stucco panels which eliminate need for wood trim.



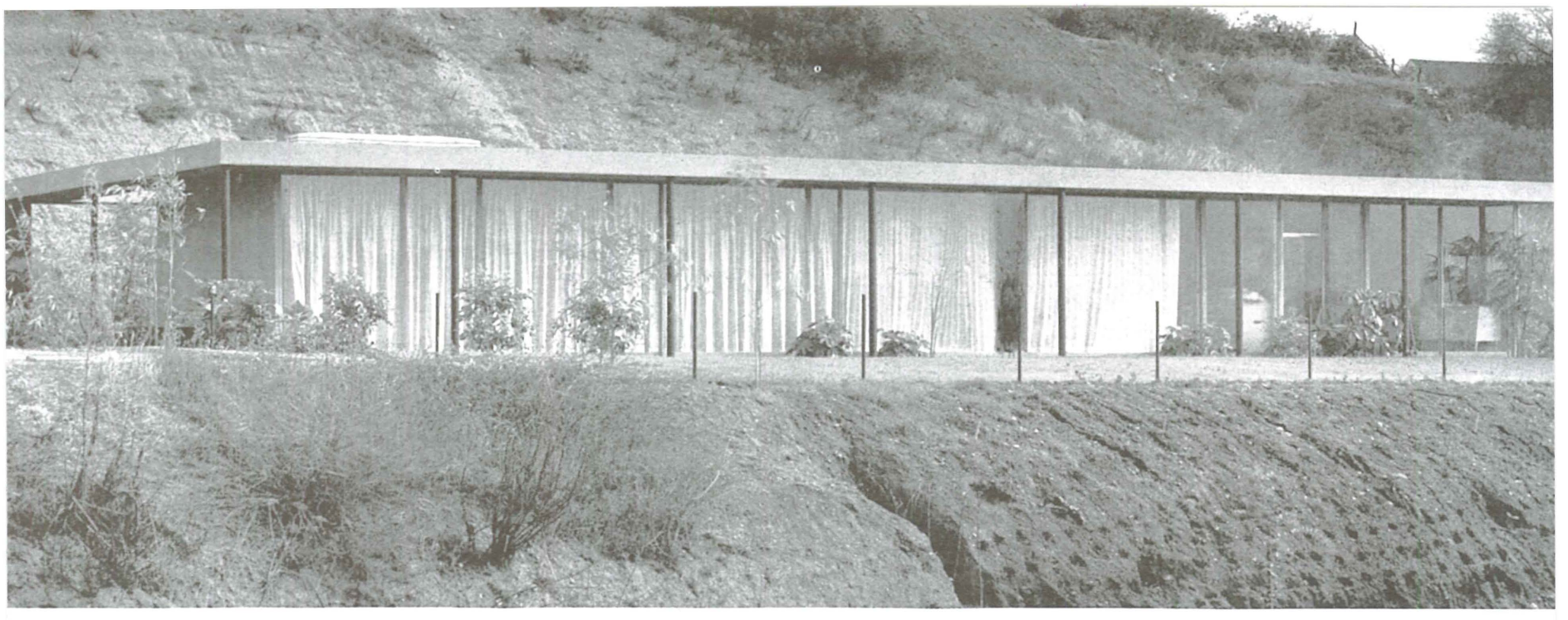


Above left: The extensive use of glass is shown in this view from the patio through the living room to the mountains.
Above right: Looking through the covered carport which leads past a planted area to the entrance of the house. Reed shades, painted dull black, are from Tropicraft.
Below right: The patio which is immediately accessible from the living room and dining room and becomes a convenient adjunct to the social use of the house. Furniture is from Van Keppel-Green, the draperies by McKay, Davis & McLane. The north side of the patio will be semi enclosed by horizontally sliding Decorium Sun Reed draperies in dull black; a Rotir barbeque unit will be installed in the outdoor fireplace. All indoor and patio planting is by the Roy F. Wilcox Company; outdoor planting by Evans & Reeves.





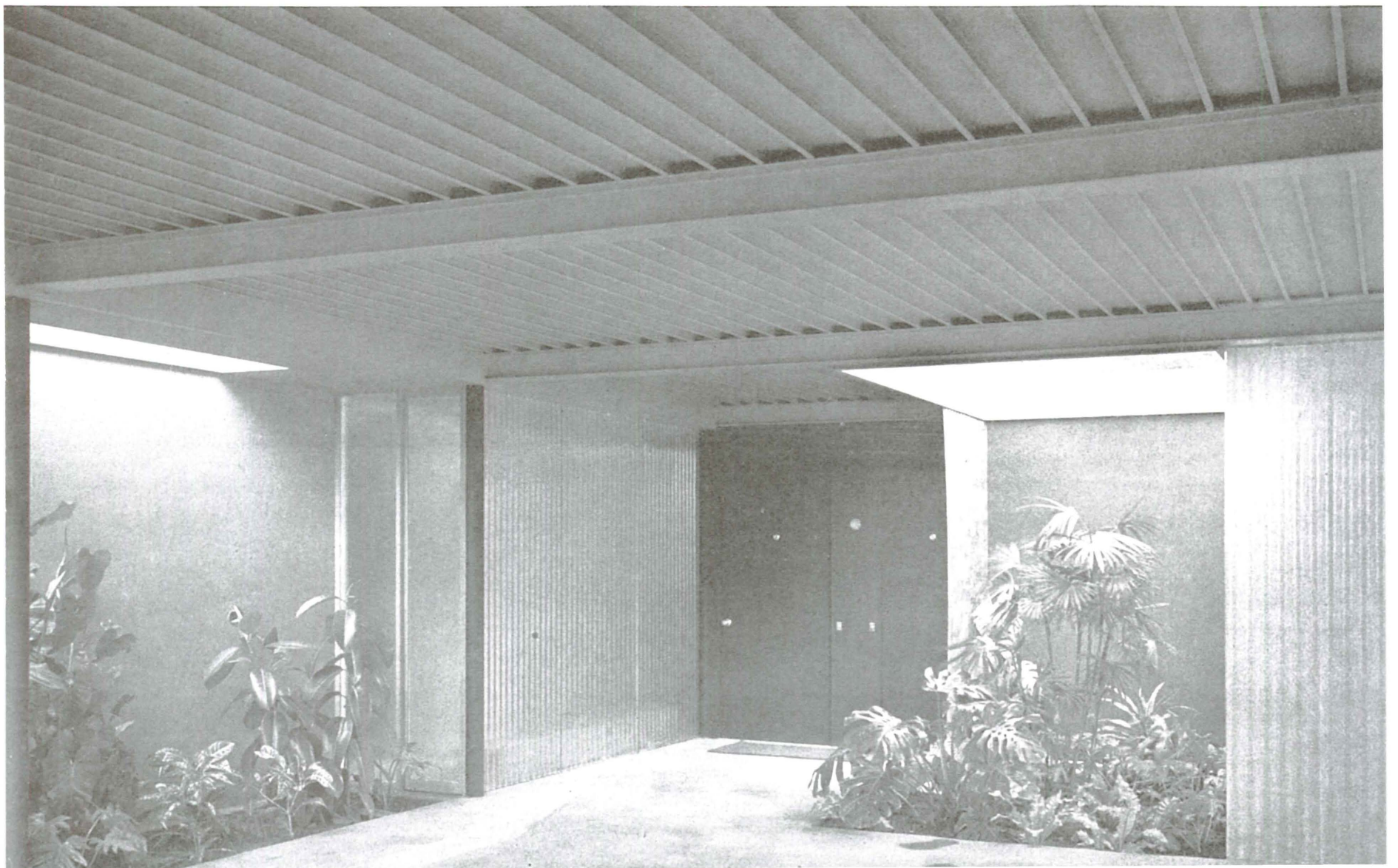
CASE STUDY HOUSE



Opposite page: Looking across the front of the house, the glass wall opening to the principal view and to the enclosed planted area.

Above: The entire view side of the house is floor-to-ceiling glass in Steelbilt frames with 4 of the panels sliding horizontally.

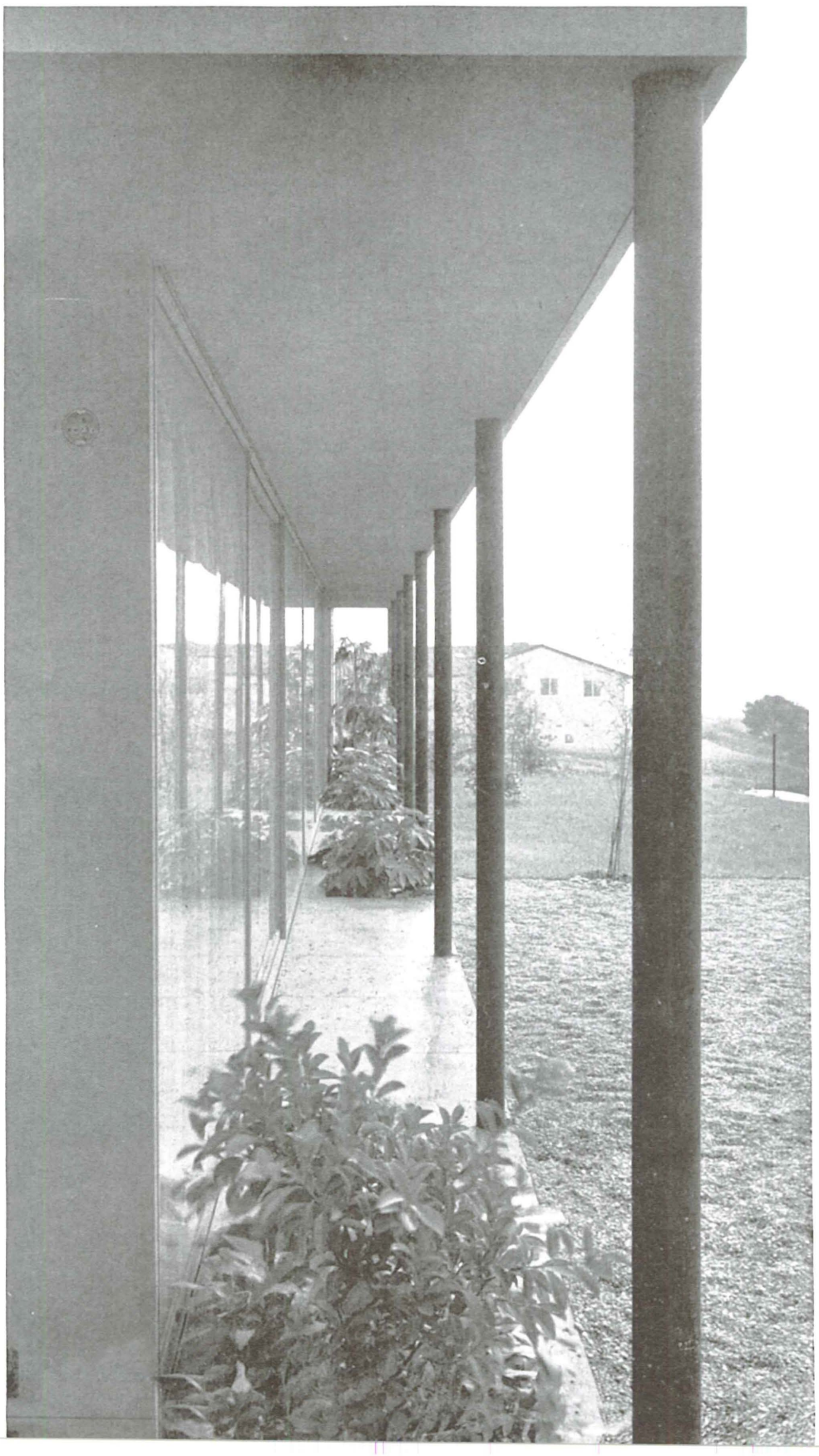
Below: The entrance wall surfaces are a combination of Mississippi corrugated glass on the left and Alsynite corrugated plastic on the right; the latter shielding the service area; steel joists and roof decking are dull black and Chinese red; locks are Kwikset, door-viewers from Danca.



RAPHAEL SORIANO

architect

CASE STUDY HOUSE 1950



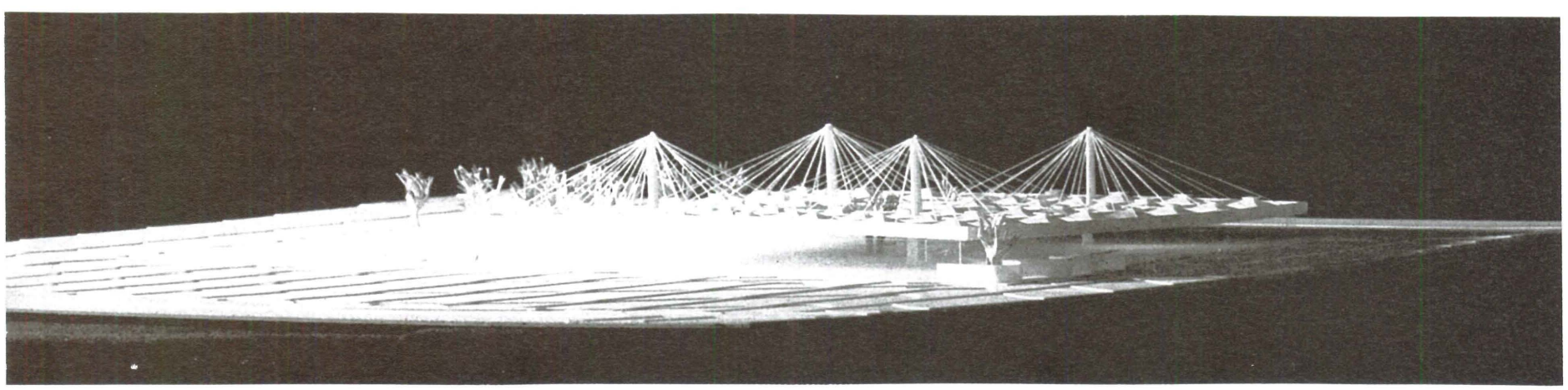
The orientation of the house on the site has taken the fullest advantage of the beautiful permanent view over a canyon into rolling wooded hills and mountains beyond. Turning from this openness the patio, planned against a steep embankment, gives a sense of intimacy in close association with the cooking, eating, living functioning of the house itself. There is a nice balance between the "public appearance" and the actual functions as they serve the life of the occupants. Materially, the house is simple and direct in structure. The planting has been beautifully coordinated and will very soon enclose a rich and private world.

The exterior of the house has been completed, and the interiors are being arranged and prepared for early exhibition. As it has developed, a remarkably good sense of organization gives the house a feel of thoughtful order that suggests ease of maintenance and a pleasant lack of formality, tidy yet human.

photographs: Julius Shulman
James Reed

Material from Matthew Nowicki Memorial
Exhibition Museum of Modern Art

Above: East Punjab Capitol; below, Southern California Shopping Center



Of the projects here illustrated, none is built. A few will be built, but all will leave their impress.